

VUE Weekly

EDMONTON'S URBAN VOICE



On the Fringe

Complete **Bride of Frankenfringe** coverage • 28-36



No harping, just a new **Blues Festival** • 22



Lifelong Learning education supplement • 16-17

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Moses Znaimer leads Canadian Learning Television to the promised land

By David DiCenzo

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Y2K scams • Shellac • Mary J. Blige • Cats

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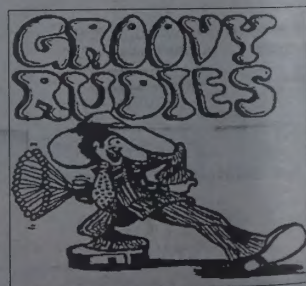
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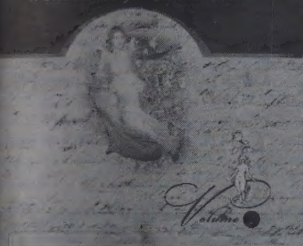
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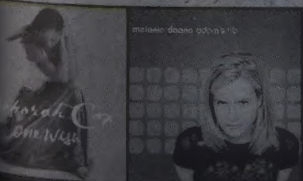
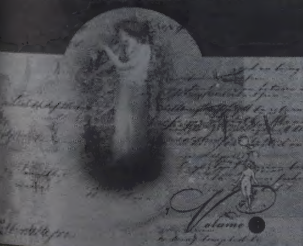
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Canadian Learning Television • 37

For years, Access Television bigwig Ron Keast has seen the need for a national education channel in Canada. With the help of long-time colleague and television guru Moses Znaimer (pictured), Keast has spent the last seven years trying to see the dream become a reality. And finally, it's here—on September 1, Canadian Learning Television will officially launch on cable with the intent of helping this country's population better educate themselves. But hang on, this isn't the soft-learning of provincial programming—this is a new foray into the idea of educational television with credit-based focus, links to jobs and partnerships with universities and colleges across the country. That'll learn ya.

Shellac • 23

Steve Albini has quite a few impressive credits on his résumé—producing the Pixies' *Surfer Rosa* and Nirvana's *In Utero* are but a few. But unlike the many media whores in the music business, Albini refuses to link past accomplishments with current projects and therefore avoids the publicity machine altogether. So his part-time alt-rock act Shellac may not get a ton of press—but seeing as it's just a hobby, Albini and co. don't really care.



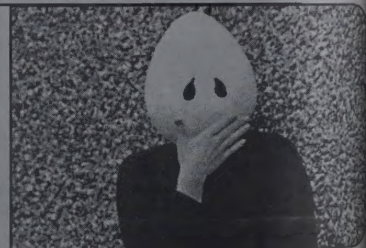
Mary J. Blige • 34

Soul diva Mary J. Blige will be the first to admit she made mistakes. The business associates she surrounded herself with imparted wisdom that may have indeed held Blige back. But with her new CD, *Mary*, the kid from Yonkers, New York is now placing the pressure to succeed squarely on her own shoulders. If her pal Lauryn Hill can do it, so can the soulful Mary J. Blige. Word.



Fringe • 28-36

Yeah, we could have taken news reporters and music writers and made them review Fringe plays... well, we did, but they've all had extensive theatre experience, too. Our point is, reviewing the billions (well, okay, but more than 100) plays in the Fringe is a daunting task, so we called upon the help of you, the Fringeoer to supplement our trusty crop of reviewers. After all, buzz makes the Fringe go 'round, and you're easily as knowledgeable as some of the hired-for-a-week stringers out there...



AUGUST

19 THURSDAY

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FRIDAY 20

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21 SATURDAY

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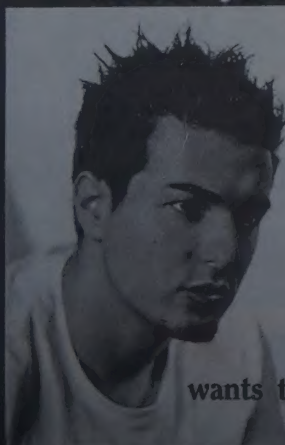
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What's mine is mined

Cheviot project delayed, not buried

BY DALE LADOUCEUR

Next time you drive past Dead Man's Flats on the way to Banff, take a peek at the huge scar left by a small mining project more than 120 years ago—it's completely unchanged today. But even with such a vivid reminder in our midst, we seemed destined to repeat history's environmental mistakes.

Controversy over the proposed Cheviot coal mine, which was dealt a temporary setback by the courts four months ago, is heating up again. And it looks like the Canadian Environmental Assessment Agency (CEAA) will be more than obliging this time. On June 22, CEAA president Sid Gershberg wrote a letter to Alberta's Energy and Utility Board (EUB) requesting that the joint review panel that put a stop to the project earlier reconvene and "make adjustments to its report" to "ensure the environmental assessment for the Cheviot Coal Mine Project can be found in compliance with the [Canadian Environmental Assessment Act]."

The Cheviot mine site, a kilometre from Jasper National Park, is in a controversial, and some say unacceptable, location because it's in the middle of the highly sensitive Cardinal Divide. This height of land separates Arctic drainage from drainage to the Cardinal and North Saskatchewan rivers. Threat-

ened species, including some not found anywhere else in the world, live in this area. More than two dozen endangered birds and mammals, including grizzlies, reside around the proposed mine and could be irreversibly disrupted by its construction.

Making mountains out of coalhills

Cardinal River Coals, which is half owned by Luscar Canada and half owned by American coal giant Consol Energy Inc., plans to dig an open pit coal mine consisting of 34 huge pits and valley-filling piles of waste rock stretching 22 kilometres long and 12 kilometres wide. Roughly 25 tons of the mountain landscape for every ton of coal removed will be excavated, much of it dumped onto the surrounding landscape. Eight creeks, which form the very head waters of the McLeod and Cardinal rivers, will be destroyed.

Cardinal River Coals has not been willing to comment on the economic feasibility of the mine beyond the projected three years. Nor have they responded to talk that the majority of the profits are going to Asia. More importantly, they have not been willing to comment on how long it would take the area to recover. Scientists and environmentalists speculate it would take more than 100 years of cleanup to come close to recovering the sub-alpine mountain landscape.

SEE PAGE 10

millennium COUNT DOWN 135 DAYS

BY DAVID GOBEIL TAYLOR

I'm Y2K, you're not OK

Like all memorable events in human history, Y2K polarizes portions of humanity to the two possible extremes of behaviour. It brings out the best in people: community education and support organizations are created, scholarships and awards are founded, lazy journalists get off their duffs and turn what could be just an facile and/or alarmist exercise in bandwagon-jumping into a well-researched, insightful and provocative weekly column. And should the power go out and planes fall from the sky (once again, let me reiterate: it's a very unlikely scenario), there will be those who will go to extraordinary lengths to help their neighbours, just like during any natural disaster.

But Y2K brings out the worst in some people, too. If the power goes out (I repeat my caveat), there will be looters. And in the months leading up to the date of no return, there is an element rearing its ugly head as it does whenever there's something the public hears about incessantly but doesn't quite understand: frauds, scam artists, short- and long-con men, grifters, swindlers, racketeers, mountebanks full of nefarious machinations.

In the past months, there have been reports of computer experts who offer their services to companies at a discount in order to make their systems Y2K-compatible. They're hired because of their bargain-basement rates, and are given access to entire computer networks: inventory, project management, financial records, banking statements. They make it look like the system is fixed—actually, if they're that good, it's often easier for them to actually fix the system. But a few days or weeks or months later, all of a sudden the companies' bank accounts are cleared out in the form of a cashier's cheque to cash, mysterious product orders are delivered to P.O. boxes and not paid for, business plans and confidential records wind up in the hands of competitors.

It's yet another example of the old adage: you get what you pay for. And sure, you might not have sympathy for large, multinational, third-world-exploiting, environmentally-damaging corporations—but they're rarely the targets. The money they save in their Southeast Asian sweatshops is spent hiring the best and brightest—and most trustworthy—Y2K experts. No, it's the medium and small establishments that are the targets, Mom and Pop companies and non-profit organizations who don't have in-house systems analysts to keep an eye on the outsiders, to change passwords when they're gone and otherwise foil their schemes.

But individual people are also targets, especially the elderly. Scam artists call the gullible, posing as representatives of banks or credit card companies who just need to "verify" bank account numbers, PINs and/or credit card numbers and expiry dates. Or they claim they're from the government, and need to know account information to make sure pension cheques will be honoured; some even pose as the phone company, asking for phone numbers for rollover, dial and fax lines—they then switch long distance services. No legitimate financial institution, credit-card company or level of government or telephone company would ever ask for personal information over the telephone, so have the need to verify any such routine information.

It's even possible for actual employees of such companies to be called armed with enough information to convince their victim they're legitimate. Should this happen, get their name and number and call the company to report their behaviour.

The U.S. Better Business Bureau warns against one ingenious scam which it calls the "Trojan book sale." Telemarketers call people and offer a safe disguised as an ordinary hardcover book, which can be used to store valuables, including cash—they make sure to warn their victims that bank machines might be down as of January 1, so they'd better liquidate their assets. They ship the safes directly to homes; armed with their customers' addresses, it's simple for thieves to break in, knowing that there's something worth stealing. They even break exactly where to look: the book shelf.

Should one of these deplorable humanity call, call the police immediately. They'll throw the book at them.

SOMETHING TO THINK ABOUT

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(You are so gonna thank me!)

VUE News

YOUR ALTERNATIVE GUIDE TO
WHAT'S REALLY GOING ON...

DRUGS

U.S. almost just says no to Canada

OTTAWA—Canada was apparently considered a target in our mighty neighbour to the south's perpetual war on drugs.

The U.S. State Department briefly discussed adding Canada to its annual list of major drug-producing and drug-trafficking countries—but, in this case, countries the U.S. feels aren't taking the war on drugs seriously enough.

The U.S. is concerned about drug trafficking across its borders via Canada, an anonymous State Department official told the *Globe and Mail*. "It's really about geography," the official said.

Mexico, which was added to the list last year, has been lobbying for Canada's inclusion. Many of the 28 countries on the 1998 list—including Bolivia, Colombia, Ecuador, Guatemala, Panama, Peru and Venezuela—are Latin American. They face a slew of sanctions from the U.S., like being denied financing from the U.S. Export-Import Bank under the U.S. Arms Control Act, and no more aid under the U.S. Foreign Assistance Act.

Of course, none of these sanctions would have had any immediate impact on Canada, another State Department official said to the *Globe*. The Americans' intent, he said, is to "shame" Canada into becoming a more active ally in the war on drugs.

American complaints about Canada's drug policies range from the lenient narcotics sentences handed out by our judges to government cutbacks limiting police drug squads and the abundance of cheap, high-quality British Columbia pot.

As soon as news of the American plan was published, the State Department denied that Canada was actually going to receive sanctions. The possibility was brought up in one meeting, officials said, and immediately dismissed.

Say, what if Canada were to consider compiling a list of countries that were soft on, for example, gun control? The last time I checked, easy access to guns was killing a lot more people in American cities than that evil B.C. weed. —DAN RUBINSTEIN

POLITICS

Give me a break? Give us a break

HALIFAX—It took a few months, but fallout from the latest provincial elections in Ontario is starting to affect the rest of Canada.

Earlier this week, the federal Liberal caucus met in the Nova Scotia capital to discuss the feasibility of a nationwide tax cut. The Liberals are leaning on the tax cut thanks to Mike Harris's sweeping Conservative re-election in Ontario.

Harris's platform of tax cuts instead of social programs (and the fact that neither the NDP nor the Liberals ran a decent campaign) won the province over, showing

the feds that the Klein agenda had a national audience. Even though six provincial premiers still oppose a federal tax cut, Alberta and Ontario have given the feds the illusion of the strong public support needed to implement sweeping cuts to programs.

But Prime Minister Jean Chrétien had strong words of warning to supporters of Reform's "give me a break" proposal, which would see taxes cut by 25 per cent across the nation.

"I'm not comfortable with people who just close their eyes and forget about everybody... and just go to tax cuts, like the Reform Party," Chrétien told Sun Media.

His words were even stronger in the *Toronto Star*: "There are other things in life and programs which need to be improved and problems which need attention on the economic and social side. That is the Liberal agenda. I'm not comfortable with people who just close their eyes and forget about everybody and everything for tax cuts, like the Reform party."

Reform's plan would see the GST abolished, cuts made to capital gains taxes and the re-indexing of wages so that the basic personal tax exemption can be raised to \$7,900. That rise would aid the people who need extra money the most: low-income Canadians.

With huge public support in this province and Ontario, it looks like Canada is ready to risk its status as the UN's number-one nation in the world for the sake of lower taxes. —STEVEN SANDOR

EDUCATION

Classroom ads go back to drawing board

TORONTO—Chalk one up for the kids.

Companies attempting to use public education funding cuts as a bridge to make money from classroom advertising have suffered a pair of setbacks in recent days.

The Brampton, Ontario-based company Screen Ad has pulled the plug on its insidious plan to give school boards in Ontario and Calgary television and computer equip-

ment in exchange for on-screen advertising.

John Robinson, the head of Screen Ad, said his clients (which include Burger King and Trident) wouldn't commit to the campaign unless half a million students saw the company's commercials every day. The numbers simply weren't there, and the arrangement was scuttled.

Perhaps more significantly, Montreal-based Youth News Network has dramatically scaled back its plan to beam a 12-minute daily newscast—complete with commercials—into 2,300 schools this September.

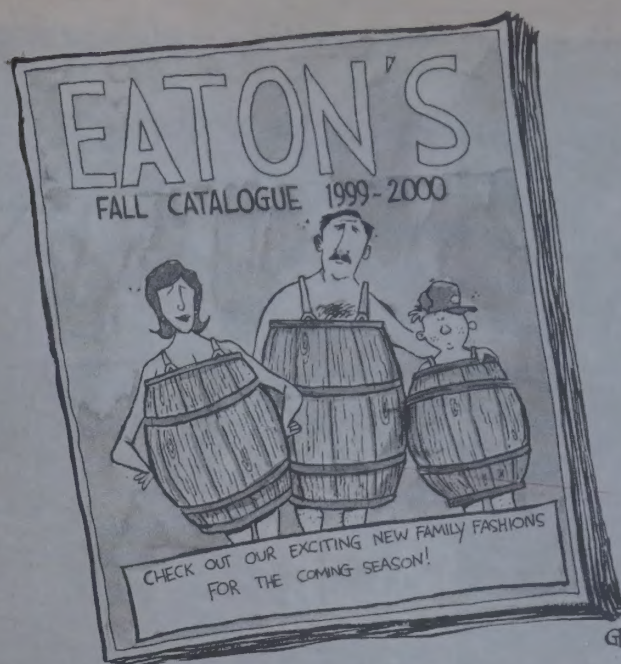
Instead of that ambitious undertaking, another trade-off for supplying schools with computers and audiovisual equipment, the network's parent company will conduct a trial in just 20 schools come October.

"The reason we're doing only these schools is because we want to see how many of the schools opt out," Athena Education Partners president Ron MacDonald (no relation) explained to Canadian Press. "It wouldn't be prudent to make such an investment without [looking into that]. But we are absolutely confident the test run will be successful."

The Youth News Network has already been nixed by five provinces. John Pugente, head of the Canadian Association of Media Education Organizations, says his watchdog group's promise to spark a nationwide boycott of any company that buys ad time on the network has also contributed to the sputtering debut.

"Our kids' minds are not for sale," Pugente said to CP. "Kids are surrounded by ads. There has to be an ad-free zone and that should be the classroom. In a classroom with [the network], they have no choice—they must watch advertising."

Despite the controversy, several school boards say they will continue to investigate schemes to raise funds and secure equipment by opening themselves to advertising. They appear to be desperate—and no doubt there are corporations out there equally desperate for a captive audience of young minds. —DAN RUBINSTEIN



CAPITALISM

Canada's two solitudes in the sky

OTTAWA—The term "friendly skies" is about to take on a new meaning in Canada.

Late last week, federal Transport Minister David Collenette and Industry Minister John Manley announced that they are temporarily suspending the competition laws that prohibit the country's two major airlines from sharing secrets.

The surprise move was made at the request of Canadian Airlines, which is on the cusp of a major fiscal crisis and needs an injection of \$300 million to \$500 million to survive the winter in solid shape.

By talking to Air Canada about fares, routes, corporate strategy—and, of course, money—Canadian hopes to devise a new formula for survival.

Already, several possible outcomes to this 90-day period of cooperation are being suggested. None, however, seem too appealing.

Air Canada and Canadian could merge outright, with Air Canada assuming the guiding role. They could remain distinct but agree not to battle each other on certain routes. Or Canadian might end up asking Ottawa to allow more than 25 per cent foreign stake in its ownership, opening the door for an American airline (like American Airlines) to step in as a major investor.

Consumers are especially frightened of the first two scenarios. Both have the potential to reduce competition and boost fares if Air Canada and Canadian are given the green light to carve up the domestic market.

As Air Canada's senior vice president of corporate affairs and government relations, Doug Port, told reporters: "If Canadian Airlines has got something to talk about, we are very interested. Because we do believe that frankly, there is only room in Canada for one major international airline."

Yikes. And you thought prices were high now. —DAN RUBINSTEIN

VUEPoint

By LESLEY PRIMEAU

RCMP not so quiet at riot

What the hell happened in Sherwood Park on Saturday, August 7? Well, depending on which paper you picked up or which news report you heard, it was either the biggest riot the city has ever seen or a case of mistaken overreaction. I can only detail what I've heard, which naturally means I have a potential bias, but here goes.

A bunch of bands got together to have a bunch of fun with a bunch of fans of all ages. A liquor permit was issued, allowing those over 18 to quaff a pint or two. The underage were carded at the door and then branded with a big, black X on their hands—and if they tried their luck at the bar, they were asked for ID again. At previous Sherwood Park band bashes, organizers found that this method had the most success.

Of course, this does not absolutely prevent minors from obtaining alcohol; they could get adults to bootleg for them, they could drink before arriving at the scene, or they could leave sporadically throughout the evening to drink. If minors do their drinking outside the hall, this is not the responsibility of organizers.

On the night in question, Sherwood Park RCMP in patrol cars had earlier checked out the scene and found that all was well. As the bash drew to a close, however, two bike patrol cops wheeled onto the scene—and then the trouble began.

According to the RCMP, the bike cops carded the kids in the parking lot and determined they all were underage and all had been drinking. Then they went inside looking for the liquor licence. Question: how did they ID all these kids and then claim there were nearly 100 of them? Before going inside, why didn't they wait for backup? Wouldn't you want to find a responsible adult first before you started turling people, especially if you had no backup and the crowd outside was as unruly as you later reported?

Most people in the hall say they had no idea what was going on as the band was wrapping up for the evening. When the crowd started to exit, they say they were greeted with pepper spray. The cops say they were attacked first. The kids say they were manhandled, sprayed, thrown against cars and intimidated.

One mother says she went to the aid of a kid being thrown about and was backhanded by a cop, and that another kid went to her rescue and was detained. The whole thing was a mess and needs some serious investigation. On my radio show last week, I spoke with the RCMP and some of the kids and adults. Their stories were widely different.

Police are often caught off guard by groups of drunken fools; this I understand. But it doesn't seem that that was the case here. On the air, I strongly suggested that this would be a golden opportunity for the RCMP to meet with the kids and their parents and work out the misunderstanding. This was not to be.

When a father and three teens left CHED radio and arrived at Sherwood Park RCMP, the dad says he was arrested and charged with obstruction of justice—for what remains a mystery. It sure looks like a golden opportunity lost. I know a number of great cops who make the most of such PR opportunities. The RCMP wasted their opportunity to reach these kids and show them their true colours.

Or then again: maybe now they have shown their true colours.

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.

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WHAT ARE YOU LOOKING FOR?

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Time to face your makeup

The three last hot looks of the millennium

By HEIDI MEER

There was a time when the fashion industry would dictate makeup trends, and anything other than the *in* look of that particular season was looked down upon. Today, makeup—much like the fashion industry—has evolved to allow for much more variation. There are still trends, to be sure; but every woman can interpret them the way she chooses. She can make her makeup completely outrageous or keep it subtle, all the while remaining in style.

Makeup artist Tabitha Howe of the Lines and Legends salon is the ideal person to bring one up to speed on what changes are in store for makeup this fall. According to Howe, there are three main trends that will be translated from the runway to the real world: (a) black liquid eyeliner, (b) bright red lips, and (c) the shimmery natural look with lots of bronze glitter. Whichever you choose, with a little knowhow you can sport the hottest face for the last season of the millennium.

The eyes have it—liner, that is

Black liquid eyeliner was shown

SEE PAGE 12

style



Trend #1, black liquid eyeliner

RITUALISTICS



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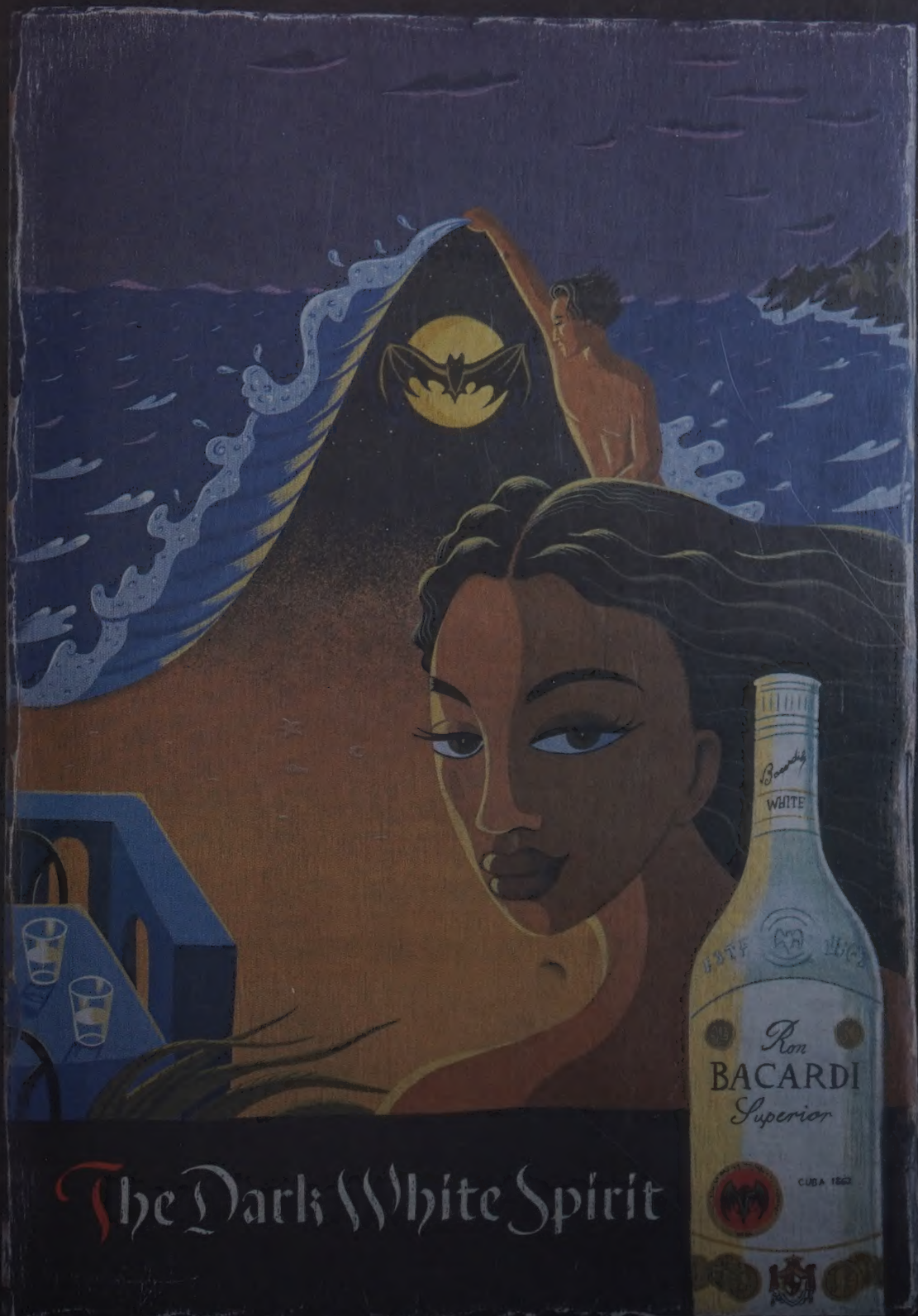
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By RICHARD BURNETT

Rex won't roll over

Rex Wockner has one of the most recognized bylines in the gay press. So, an hour before my deadline, I'm thrilled to be blabbing with America's "one-man gay AP [Associated Press]," whose work I first read in the UK's *Gay Times* years ago.

Wockner is refreshingly opinionated, criticizing the "bland" AP-style of writing that litters our daily newspapers, the same dailies he himself has influenced over the years.

Take the Matthew Shepard lynching last October: "Somebody e-mailed me a link to the Shepard story through a Wyoming TV station right after the story broke in Laramie, and I sent that on my e-mail list," Wockner explains. "[Gay American author] Larry Kramer got it, clicked on it, read it, printed it and faxed it to Tom Brokaw and Peter Jennings.

"According to Larry, this little daily-tip list was responsible for getting that story into the mainstream news cycle that day instead of being dismissed as a regular gay-bashing

story."

After years toiling for gay publications like Chicago's *Windy City Times* and *Outlines*, Wockner moved to San Diego and founded the internet mailing list that's gotten his news stories and briefs published in over 300 papers worldwide in the last decade.

"I have about 100 affiliates right now," he says, and when it comes to collecting his paycheques, "I would say about 70 of them don't cause me any headaches, and the balance range from annoying to disgusting. I also have the added twist of getting paid in 20 currencies and some of them—like the loonie—are in the toilet."

Still, for a man who happily claims not to have any goals (Wockner lives in San Diego with Jess, his partner of five years), he sure has a long list of accomplishments. He's interviewed everyone from MP Svend Robinson to US congressman Barney Frank, and even attended the world's first official same-sex wedding ceremony on Oct 1, 1989 at Copenhagen Town Hall in Denmark.

"My stories have helped nascent gay movements around the world—in Eastern Europe, Latin America and Africa—get in touch with other gays and lesbians. The best story I ever wrote was while I was in the Soviet Union in August '91, about 70 mostly American activists, as well as Svend Robinson, who helped stage gay conferences and film festivals in what was then Leningrad [now St. Petersburg], and later in Moscow. It was enor-

mously moving to see Russian lesbians come together for the first time ever and gay men for the first time outside a cruisy toilet.

"I wrote the story on my laptop on the plane home the day before Gorbachev fell, and I was so moved by those events that, even in the limitations of a news story, I think I somehow captured the moment. So when I look back at the thousands and thousands of stories I've written—and never usually do that—that one certainly stands out."

Wockner's also a big fan of Canada's Pink Triangle Press and their *Extra!* tabloids in Toronto, Ottawa and Vancouver. "They have a deliberate, up-front agenda," he says. "They're promoting the left wing, promoting a sex-positive agenda and they're saying, 'Fuck the status quo!'"

He's less enthusiastic, though, about many gay publications in his own country. "Out magazine is okay and certainly more interesting than *The Advocate*, which just rehashes stuff I read online three weeks ago."

As for Gay Pride? "Gay life has become too consumeristic and commodified and packaged and rainbowized and choreographed. Pride has become block after block of overpriced hotdogs. I really don't understand why Pride is interesting. It's interesting to watch it once but, after 20 years, I've been there, done that."

You can read Wockner on *The Wockner List* weekly at sandiegogaywalk.com/wockner. ☺

Lilith Fair

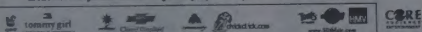
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Cheviot mine

Continued from page 6

The Canada-Alberta Agreement for Environmental Assessment Cooperation's mission statement "is to provide Canadians with

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high quality federal environmental assessments that contribute to informed decision making in support of sustainable development." Ironically, Gershberg's letter to the EUB contradicts the CEEA's own mission statement by revealing a predetermined position on the Cheviot coal mine project. How can the CEEA panel truly take into consideration new environmental impact assessment information if they are only willing to make "adjustments" for "compliance"?

If I want your opinion, I won't ask for it

"It's political language that seems to indicate a positive stance towards approval," says Sam Gunsch, managing director of the Edmonton chapter of the Canadian Parks and Wilderness Society.

"Clearly, they [Cardinal River Coals] have always maintained that they are going ahead with this project and they will do whatever is necessary to demonstrate that their opinion is correct. While it has environmental affects, [for them] the economic benefits outweigh those adverse significant environmental impacts."

The next set of hearings on the mine are slated to begin September 9 at the Crestwood Hotel in Edmonton. This is a pre-hearing meeting and will be conducted by the same panel members who approved the last assessment. Accordingly, Gunsch is doubtful the panel will find reason to reverse its initial approval. "In communication so far between the two regulatory agencies," he says, "[nobody] is contemplating a reversal of the recommendation." ☺

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Sports Notes

BY DAVID DICENZO

Still like Mike

He's short, he's lefty and he's Canadian. God, Mike Weir is my golfing hero. Even given the monstrous 80 he shot during the last round of Sunday's PGA Championship at Medinah, Weir gets full points from me for a sensational performance.

Of course, my thoughts on the kid from Bright's Grove, ON seem to be an anomaly considering everybody else has hung Weir out to dry for his major blunder. But wait a sec—this is the same guy who was hardly removed from Qualifying School, who had already amassed over \$500,000 in prize money on tour this year before the PGA event even began. Unless you're a competitive golfer who understands the unbelievable pressure he faced last Sunday—especially paired with eventual champion Tiger Woods—then you should shut your damn mouth.

From the sounds of it, Mike had to face more than match pressure as he was harassed by idiots in the gallery for his spotty play. The media darling Woods even got some of that action, one person yelling for Tiger to slice it into the drink on the 17th hole. Very classy people—it's funny, I thought that still was a good bit in *Happy Gilmore* when I had no idea someone would really say something like that.

Anyways, Weir will be back and I won't wait for the day he wins on the PGA Tour—trust me, it'll be soon,

because his game is that good. As for Woods, even though I can't stand the guy anymore, I have to give him credit for holding it together (it looked bleak after he double-bogeyed a par-three on the back nine). He had that look in his eye, and when he has it: watch your step.

And one more thing about the 1999 PGA Championship: that Spanish kid is something else. Sergio Garcia was a blast, not a breath, of fresh air on the normally ultra-tense stage of a major championship. At 19, it looks like he'll be saying *ola* to many victories in his time. Of course, chatter began about the ultimate youth rivalry pitting Woods vs. Garcia. But Tiger made a good point, essentially saying that a whole handful of young players (David Duval, Phil Mickelson, Ernie Els, Lee Westwood, et al.) can compete with each other on a weekly basis, not just Garcia and himself.

Maybe Woods is finally growing up.

Lashin' out at Yashin

Alexei Yashin deserves a lot of money. Hell, next to Jaromir Jagr, he may just be the best player in the entire NHL.

But for him to say that bailing on the final year of a contract that will pay him \$3.6 million U.S. is simply part of hockey business is an outright travesty—and an insult to the fans of the game. Yashin wants a raise in the neighbourhood of \$5 million for that last year, and the Ottawa Senators don't look too keen on dishing out the dough.

It's understandable—the franchise, simply due to the fact that it's Canadian, faces some financial woes already, and Yashin's demand doesn't help. Just what the hell does the term "contract" mean anyway?

I love Alexei's game, but he's a punk, plain and simple. This is his third



Alexei Yashin

contract problem with the Sens, and given the organization's fiscal trouble, the classy thing to do would have been to keep quiet and try get things fixed behind closed doors. But Yashin would rather spout off to the media, which tells me he has no desire to play for Ottawa.

I say let him go—Harry Sinden would.

The broad side of a Barnes

I get the idea that sportswriter Dan Barnes dislikes basketball. His *Edmonton Journal* editorial last Tuesday suggested that the upcoming Naismith Cup between the Vancouver Grizzlies and the Toronto Raptors (at the Skyreach Centre on October 18) is, well, less than meaningful.

First off, kudos for getting the premise of an exhibition. Second, hoops are indeed on the rise in Alberta, seeing as the U of A sent both their men's and women's squads to the national championship (with the gals winning the whole shebang).

And hey, the NBA is definitely full of goofs, but having a game in the city where a kid will get his money's worth just by watching Vince Carter warm up is fine by me. It beats the hell out of hanging on the every move of a football team that gets killed weekly in a league with seven other franchises. ☺

Whack!

BY DAVID DICENZO

My Goose was cooked

When the laddies in Scotland were awaiting the great game of golf, they most likely envisioned it as a serene and peaceful experience, where an individual's skill is pitted against the natural splendour of the course (whoa, I gotta stop listening to those Yanni CDs). They would cringe at the overbooked courses today, where you wait 20 minutes on tee to drive and then have some "cup-shaggin'" bastard up your arse (literally, folks) hitting into your cart.

But my first trip to Goose Hummock was a memorable day when I played golf the way it was supposed to be played—no one in front, no one behind, just me and Jack strolling an expansive layout on an overcast, rather

Scottish-like day. And in case you were wondering, that Jack I'm talking about is not the legendary Golden Bear, it's my girlfriend's Dad, who usually has more words of instruction for me than Nicklaus ever would.

"This is a \$55 or \$60 course back in Ontario," Jack Shoveller (a.k.a. Shov) proclaimed of the grand Goose after finding out the weekday rate is a mere \$27.

I too was quickly in awe of this track, a challenging 18 holes best characterized via descriptions of other golfers. At least seven or eight guys I spoke to prior to going had the same advice: "bring lots of balls."

They weren't kidding; and after I had amassed an appalling total of 47 strokes after the first seven holes, I figured they were referring to more than balata- and surllyn-covered ones. If my score wasn't the first indication, Shov's minimal chatter on the front suggested I was golfing terribly. If I'm doing well, he says anything possible to sidetrack me so he can fill his pockets with a few more skins.

But the competitor in me took over, and the back side of Goose Hummock—considerably shorter than the monster that is the front—was mine to be had. After parring eight and nine

(which temporarily held off a suicide attempt), I bogeyed the deceptively-hard short par-four tenth. Par on 11 (a 128-yarder); on 12, Double-bogey on a nice five-par (Shov and I were both three off the tee, though he took his first quadruple-bogey of the season while I escaped with 7). Then I took two more pars on 13 and 14 until I ran into trouble on 15, an immense par-four sporting a fairway bunker the size of the Grand Canyon.

Oh, of course I was in it. Mark down a seven, and then a terrible double on the relatively harmless par-four 16. But I finished with a bang: par on the island-green 17 (a beautiful hole where Shov splashed one to let me back in the running for best score on the back) and then a manufactured par on the dogleg-right 18.

Fittingly, a gaggle of geese stood proudly on the final hole, seemingly protecting the track named after them. And while a nervous twitch starts when I recall the first seven holes, my experience at Goose Hummock was one to cherish.

The teacher took me by a total of six strokes, but on the back, my 43 beat Shov by one. It's what you call one of those "moral victories." ☺



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Trend #2: bright red lips

Style

Continued from page 8

very dramatically at Gucci, Celine, Christian Dior and Prada. The difference between the bad-girl liner days of Joan Jett and today's version is achieved by simply making the top line on the eyelid much thicker than the one on the bottom; you could also eliminate the bottom line altogether, leaving the undereye completely bare.

Knowing what to do is all fine and dandy, but if you still find liquid eyeliner a little tricky, you're certainly not alone. The technique for successful application involves a very steady hand, practice and, above all, patience. This might not

be what you want to do in a rush or if you're applying your makeup but if you have the time, it is a look that focuses the eyes.

If your eyes are your feature, play them up with a sexy, sultry or pretty effect by complementing them with soft lips in either light or purple. By downplaying the lips you'll look fresh and natural, not overdone.

Kissin' makeup

If your lips are your strong point, however, and you want to make them stand out, eat them, another big trend is stained, "just ate cherries" lips.

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trend #3: bronze glitter

Style

Continued from previous page

They were everywhere this season, from Donna Karan, Louis Vuitton and Yves Saint Laurent. The rest of the face was shown bare and beautiful; nothing on eyes or cheeks, just strong lips in deep wine, burgundy or classic bright red.

The final look of the season is that of bronzed beauty. A warm flush of color on the cheekbones should give a nice fresh glow. Clean skin and warm, natural colors are the only prerequisites for shimmering powder on the face with a simple hand on the makeup. The eyes are the only visibly painted features—the lips look

untouched. Soft and innocent are the desired affects.

Tabitha blended a light yellow shadow called Tiger on the eyes of model Jillaine shown above with eyes closed. Then a kiss of light purple called primrose was applied to her lips. The overall warm and relaxed feeling was definitely achieved.

They say you can tell a person's life story just by looking at their face—with this fall's makeup, you can write your own autobiography. ●

Photos: Francis Tétrault • Models: Sarah, Colette and Jillaine • Makeup and Hair: Tabitha for Lines and Legends

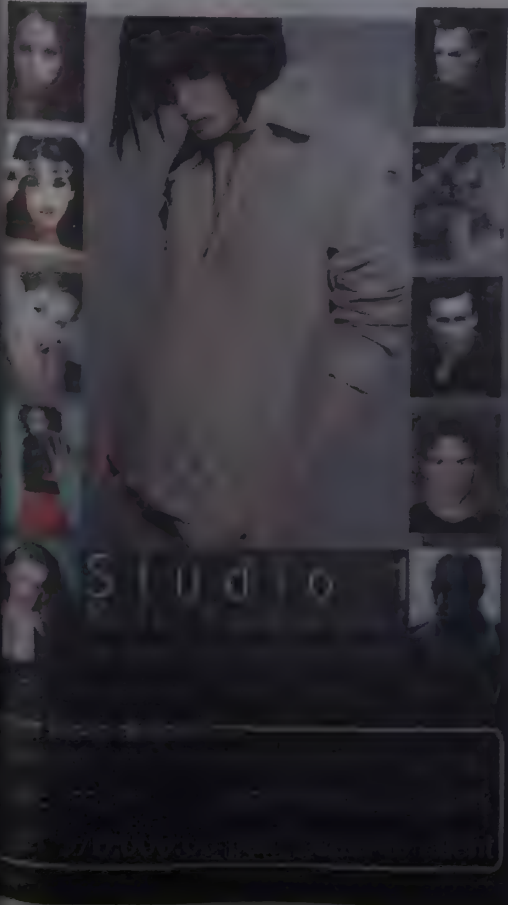


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EATON'S

First the LP, now the CD

Will new formats mean audio obsolescence?

BY DAVE WATSON

You probably don't want to hear this, but two new formats for digital music are hitting the store shelves this fall. There's a format war brewing between Super Audio CD (backed by Sony and Philips, patent holders of the original compact disc) and DVD Audio (Hitachi, Toshiba, Pioneer, Seagram, Time Warner and JVC, among others), a battle for retail supremacy that will not end until one format lies bruised and bleeding on the canvas, begging for obsolescence to put it out of its misery.

Which will win, and which will turn out to be Son of Betamax? And how is the industry going to market these to us: in terms of a battle? "It'll be a thriller, folks, so don't be afraid to step right up and choose a format, either

It's a format fixed forever in the technology of the early 1980s. Every bit of technology that goes into a CD player has been improved—except the CD format itself. Think about it: the MP3 music format that travels around the Internet proves that you can deliver near-CD sound quality using one-tenth the storage space a CD uses to hold the same number of tunes.

The DVD is evidence that a small shiny round thing the same size as a CD can hold far more information than was possible two decades ago, while the DVD player illustrates just how fast you can transfer information from said shiny discs and process it from zeros and ones into human-digestible content. Now computers are beginning to feature 2x and 4x DVD-ROM drives.

The Model T of CDs

Even without stepping up to DVD, you can buy a CD-ROM drive for your computer that spins at 48x, or 48 times... what? Why, the speed an audio com-

puter spinning a little faster (reading ahead, if you will) and filling a small memory chip in advance with the excess data.

Obviously, there's nothing intrinsic to hardware components that constrains the audio CD. It's simply that the format itself only demands a flow of 150k. There's no reason that a regular audio CD player should need to do any more than that, so it doesn't. Because the data is played back at a constant rate, CD players don't offer higher speeds of reading the disc the way a CD-ROM drive does. A CD-ROM drive also adjusts its speed dynamically, automatically reading information faster or slower as the user or computer demands more or less of it. For example, pop an audio CD into a CD-ROM drive and it's played back at the standard audio-format speed of 150k per second, while a video clip from a game is read considerably faster.

The discs themselves are generally round, shiny and able to hold about 660 megs' worth of zeros and ones. It's the format they're created in that determines whether a PC, Macintosh, audio-CD player, or all three can read them. Computers can easily recognize new formats, with just a bit of software to provide the key to decoding the contents, while audio-CD players are simply hardwired to decode music.

White noise, blank stares

I recall one day in technology school back in 1992 when a teacher told us that he had once put a CD-ROM into his audio-CD player, and all that came out was a bunch of random noise. I guess it was his personal epiphany of realizing "similar disc, different info" or something. But he looked disappointed two days later when he brought it up again and found out nobody had even tried it. I don't know about the other students, but my logic went: "I believe him and it makes sense, so there's no need to try. Besides, random static is bad for stereo equipment and I blew \$150 of my student loan on these headphones."

SEE NEXT PAGE

Oh, Calcutta!

Travelling often leads to self-discovery

BY JIM SOLISKI

Varanasi, in the Indian state of Uttar Pradesh, is hot and dusty mayhem. I arrived at the train station shortly after 4 p.m., heading to Calcutta. Consistent with Indian time, the train was indefinitely delayed. A few of us foreigners scavenged for air-conditioning in the tourist room.

"Are you here waiting for your trains? No, No, NO! GET OUT! This office is for only selling of tickets. Leave now!" screeched a ticket agent hereinafter referred to as Sweetheart of the Century.

I moved down the platform. Like the cloud of dust that followed Pigeon in *Peanuts*, the flies swarmed in a tidal wave rising above and wrapping over my head and settling back behind to be replaced by more.

Orange you glad we met?

An Austrian man, eating oranges, waited on the platform. I bought a kilo—of oranges—and joined him. With his small bag of clothes and guitar, he had taken a bus from Vienna through Turkey, Iran, Pakistan, and into India; he was now heading back to Delhi to fly home to Europe. We made our way through a few more kilos, swapping stories, and shaking our heads at the immediate environment until his train pulled out.

Mark Twain said, "Everyone is a moon, and has a dark side which he never shows to anybody." A two-way street, exposing vulnerability is one of the strongest insecurities within the human frame. If the audience rejects who and what we are, we have nothing left to offer, making the stakes of this kind of gamble too high. Projecting a false front removes the peril; it's not real hence emotionless and expendable, sacrificed with no loss incurred.

Out in the wild blue yonder, a million miles from home, anyone who invariably judges us is restricted

by the transitory nature of travel. Wary at first, I probed for his story. To discover he was soon disarmed, it was safer to let him disarm myself. Stating what was in my mind without fear of reprisal, and threat to our temporary friendship, I tried new ideas and met with a reaction. We had experienced a lot of the same highs and lows, and conversations were also here, but we were weak in our strengths, and

commentary

Austrian Who?

The opportunity to be approached simply for what "dishes you bring to the pot-luck" is a self aspect of travel that shows an undersold or diminished. The shooting range and the do-friends are target practice.

Everyone has personal history to attract notice. The singular of the other person's eye or the person's voice effectively makes a person is a candidate to be taken to what depth. Later, some triggers the memory of the person and their image is the link to the being before, during, and after the led up to the meeting, their face already deposited in the memory bank. Cues are triggered by relating something with the. The Austrian resembled a little boy, and his guitar was a glue to their summer the record of the same for all the others who and go quickly while on the too numerous for all to be about. ☺

high tech



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The music compact disc is getting increasingly long in the tooth;

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High tech

Continued from previous page

Like many consumer goods, the compact disc was developed as a balance of compromises between marketing and engineering. It would have been quite easy to set a higher encoding standard for music when the standards were revised. You could capture larger samples when digitizing to approximate analog sounds more accurately (creating an audio palette larger than the 65,536 shades offered by using 16-bit samples), you could sample the sound more frequently (you could increase both the amount of data and the frequency of its conversion. But if you do so, you'll use up a lot more storage room on the CD, which means it won't hold as many minutes of music. Some of you may remember at a time in the past it was to have a walk over and flip a record in order to play the other side. Well, nobody would've bought into the music CD if you actually had to put another disc just to hear the other half of an album. ●

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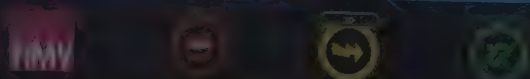
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Network Learning Masters recognized for innovation

How do students and employers choose a provider of computer network training and certification to build their futures? They choose a company that is recognized worldwide as an innovative leader in education.

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Since 1993, Network Learning Masters (NLM) has led Edmonton in helping students develop unlimited career opportunities in computer networking with exceptional Novell CNE and Microsoft MCSE programs. In 1996 NLM became the first school of its kind to become licensed under provincial legislation as a private vocational school in Alberta. Since then, NLM has continued to enrich and evolve its curriculum to ensure NLM graduates are always current and able to work on the leading edge of technology change. This commitment continues with the recent addition of a third program, Certified E-Commerce Solution Developer (Microsoft MCSD and Oracle DBA).

NLM's efforts to begin at the point where others consider the race to be finished have not gone

unnoticed. In June of this year, at a world-wide conference on IT training in Boston, NLM was the first company to receive a new award for "Excellence in Innovation in Education." This award was created by Novell to recognize outstanding achievements and innovation in IT training. "Novell Education considers NLM a model training centre that is full of innovation to improve their business, the IT training

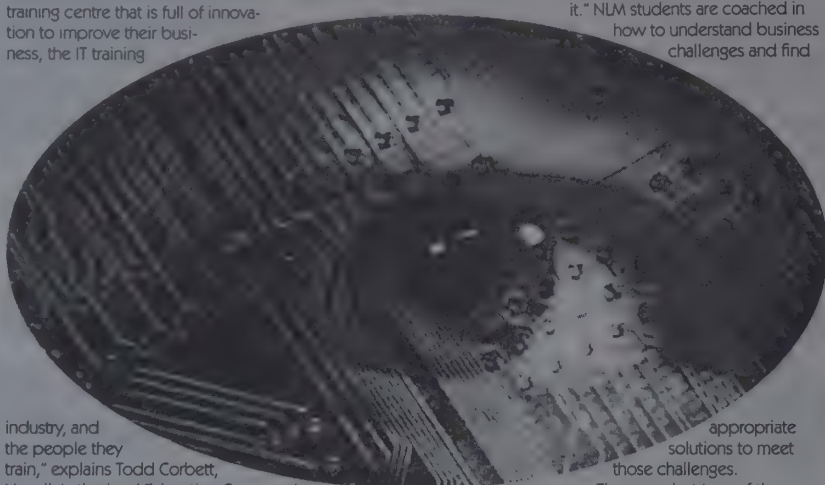
award," he said, "because of the outstanding training our students receive. NLM's success is directly related to the success of our students and the companies who hire our graduates. Our talented teachers and staff understand that it takes commitment, dedication and tremendous desire to help students create solid futures in

its understanding of the role of technology in business. "Technology isn't worth anything if it doesn't immediately solve a business need," explains Zanon. "We emphasize this throughout our programs. It's not enough to understand how to use the technology—you have to understand how to integrate and apply it." NLM students are coached in how to understand business challenges and find

developing "best-of-breed" solutions. And like athletes, students continually hone their skills through practice, practice and more practice. Structure unstructured lab environments provide considerable room for continual and incremental improvement. And the performance-enhancing drugs on this practice field are amounts of coffee!

Like any successful athletes, graduates succeed with the support of a network of talented people. NLM's instructors are world-class and have received invitations to teach at other training centres all over the globe. Certified Novell Instructor Robidas and Microsoft Trainer Tom Lademann, both by Novell Education to develop a new course in integrating Novell and Microsoft networks. NLM instructors do more than teach. They coach students how to plan for and take responsibility for their own success. NLM staff, including education consultants, test administrators, career services advisors, and the support network available to students.

Integration, innovation, NLM... a winning combination. Cross the finish line with Network Learning Masters. For more information, call 423-4200 or view the website www.nlmasters.com.



industry, and the people they train," explains Todd Corbett, Novell Authorized Education Centre Program Manager. "Their desire to improve is the fuel for innovation. Students receive world-class training at NLM."

Mr. Aldo Zanon, president of NLM, was in Boston to receive this award. "NLM received this

appropriate solutions to meet those challenges. Those are just two of the advantages NLM graduates have over the competition—integration and application. Students in NLM's full-time licensed programs are cross-trained in at least two different technology platforms to ensure versatility and capability in

the IT industry. Innovations are what help companies receive the benefits of technology." Zanon attributes this award to the quality of instructors and staff at NLM.

Another factor that distinguishes NLM from the rest of the field is

WHEN IT COMES TO BRIGHT FUTURES



"I've always wanted to provide extra value to my employers. With the in-depth training I received at NLM, I'm able to do just that for the technical side of businesses. Combined with my marketing background, NLM's training has enhanced my ability to provide integrated business solutions."

Jeff Markowski
Edmonton Regional Marketing Representative
Contractor Computer Services



"With the help of NLM, I have been able to achieve more at the age of 23 than I ever thought possible."

Frédéric Boudreau
Network Technician
Conseil Scolaire Régional du Centre-Nord



"The training I received at NLM was exceptional. I found the staff and instructors to be very professional. Special kudos to Sonja Cadence for her excellent job placement assistance. I would recommend NLM to anyone looking for IT training!"

Rod Pruden
System Administrator
Edmonton Oilers Hockey Club



"NLM is no ordinary school. I had been to many other colleges and technical institutes looking for the type of training that only NLM provides. When it comes to IT training, I highly recommend NLM!"

Christopher Chaykowski
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CDI College prepares now for job market of future

We are all aware that when it comes to the world of information technology, change is the only constant. As a technology education provider CDI College has developed a training model that prepares individuals for the IT industry. And, in more ways than one, CDI's methods of instruction ensure that individuals not only acquire the necessary and practical computer skills but in doing so they begin to develop the critical ability to adapt to this constantly changing industry. CDI graduates with minimal computer experience to the level of industry professionals.

"Having enough skilled information technology professionals will be key to the success of Canada's economies," said Bruce McKelvey, president of CDI Education Corporation which includes CDI College of Business and Technology, The Institute of Computer Studies and CDI Corporate Education Services.

"A new Statistics Canada report stated that one in eight new jobs now require significant information technology skills compared to one in 80 new jobs created in 1989. Many people think that universities are the only source of new technical talent. With demand so high, companies need to look beyond the small number of graduates coming out of universities to the thousands of well-trained, poten-

tial employees being supplied by private technical schools."

Another recent statistic released by the federal government indicates there are 20,000 vacant IT positions in Canada, today! A survey of 175 IT firms found that these firms alone plan to hire 10,000 people over the next

ton. The new college will offer programs in computer programming, network technology and business applications.

CDI is celebrating its 30th anniversary this year. The company went public in July and is now trading on the Toronto Stock Exchange. In 1999, the company

"You have given me wings that I may soar and I thank each and every one of you for this great gift, a bright promising future!" —Joyce Lintz, CDI alumna

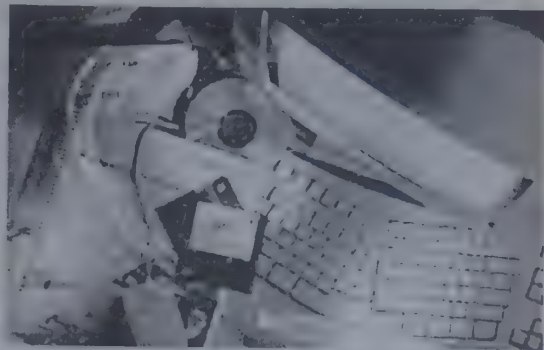


year. While most areas of the economy grow by 3-4% annually, there is an astounding 18% growth being experienced in the IT sector. In fact 50,000 Albertans are currently employed directly by technology-intensive industries, making IT the third largest economic sector in the province.

So, too, the growth at CDI continues. Both the Edmonton north and Edmonton south campuses have tripled in size in the past year. To accommodate the increasing demand in the IT field, CDI College is opening a third campus in Edmonton this month. Located in Europa Boulevard in West Edmon-

ton, the new college will offer programs in computer programming, network technology and business applications. CDI is celebrating its 30th anniversary this year. The company went public in July and is now trading on the Toronto Stock Exchange. In 1999, the company

In 1997 CDI was one of the first organizations in the world to apply



ISO quality standards in an educational environment. Currently nine campuses have achieved ISO 9002 registration and the plan is to have all campuses qualify by next year.

"Our accomplishments have helped CDI form partnerships with other quality educators," said McKelvey. "CDI students can now earn up to two years of credit towards a four-year Bachelor of Science Degree in Computer Information Systems from Strayer University in Washington, D.C. Other educators with whom CDI has relationships include the University of Waterloo, the University of Ottawa, the University of Quebec and BRIT.

"Partnering with other educators is just one of the ways we work to continually update the services we offer our students," said McKelvey. CDI annually

invests approximately \$1.5 to \$2 million in curriculum development and research. Approximately \$5 million is spent each year on equipment and software.

An information seminar will be held at the West Edmonton Mall location on Tuesday, August 24th, beginning at 7:00 p.m. To register for the seminar or get more information, call 481-7900.



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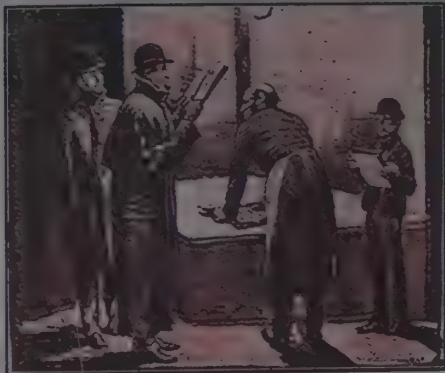
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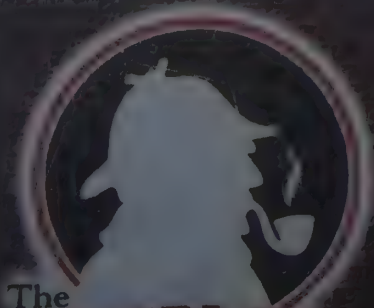
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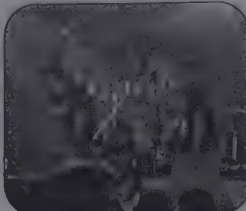
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Music
Notes

By GARY MCGOWAN

Hemi semi-metal,
semi-punk

Hemi • City Media Club • Fri, Aug 20 These are early days for Hemi. "We've played a few shows in the last eight months," reports singer Gilles DeBeaudrap, "and so far we've always been well received by audiences."

Hemi's roots stretch back almost two years. "Doug (Kingham, rhythm guitarist), myself, my brother Dayton (bass) and Rob (Bazzarelli, drums) were all in a band that went nowhere," sighs DeBeaudrap. "After that group broke up, Doug decided to start a new group. There was a huge jam over at our lead guitarist Dave Slater's place and from there things got serious."

Soon, Hemi was renting professional rehearsal space and working on their original music. "Anything we find cool we try to incorporate in our music," reports DeBeaudrap. "We're a heavy music band, although the metal guys say we're not metal and the punk guys say we're not punk."

The group has been thriving on its genre-less status and is headlining an all-ages show along with Defeat, Phork, Idle Mind and Straight Laced. After that, plans are a bit hazy.

"We'll pretty much take any out-of-town show," claims DeBeaudrap, "and we'd also like to record. Currently, we're deciding how to go about it. Should we make a demo, an EP or a full CD? And who should we use to produce it?"

Wrestling with topics like those are guaranteed to occupy a lot of time in upcoming band meetings. "But," says DeBeaudrap, "they're pretty important questions aren't they?" Especially for a band in its earliest days of existence.

Global Visions back
in black

Global Visions Fundraiser • Side-track Café • Fri, Aug 20 There are days when Shelaine Sparrow wonders how she got here. Sparrow is the head of the Global Visions Festival, which screens films (primarily documentaries) in a three-day fest in Edmonton each fall. "Well, not last fall," corrects Sparrow. "Back then, we were busy setting up a non-profit society and raising some money for the event, so there was no Global Visions Festival in 1998." Happily for the hardworking Sparrow, Global Visions is firmly scheduled for November 4 through 7

this year.

Global Visions had its genesis back in 1981 when the Centre for International Alternatives launched the Third World Film Festival. Things chugged along well until the Centre lost its funding in 1995. "The Third World Film Festival [the name was changed to Global Visions in 1992] was one of ten programs the Centre sponsored," says Sparrow, "and they pretty much all ran into trouble." Global Visions lurched forward until 1997 when Sparrow got involved.

"I'd moved back to Edmonton from Korea [where she'd been teaching English] in 1997," remembers Sparrow. "I called up the festival to become a volunteer because I thought it was an important event and really filled a need." She was on the board of directors in the blink of an eye. As things teetered to a halt, Sparrow found herself in charge of everything—not that there was much of anything left.

Sparrow set about improving the situation and for help she turned to Edmonton's music community. "I just have to say a big thank you to all the musicians who played our fundraiser last year and will be there this year," she says. Global Visions board member Bill Bourne acted as a catalyst for the 1998 show, and he's performing a similar function for this year's fundraiser. Bourne has cajolled and/or encouraged Lester Quitau, Bubba, Brett Miles, Harpe Danse, Maurice Jones, Terry Morrison, Cool Blue Method, Mike MacDonald, Gordie Matthews, Wendy McNeil, Kevin Cook and Christine Hanson, Twang and Tony Michaels and the Foggy Minded Mountain Boys to join him at the event. Frank Bessai and Wes Borg are the hosts for the evening.

Thanks to their efforts, Edmonton will once again be treated to the Global Visions Festival. "We're back in November," reports Sparrow. "We'll be using Zeidler Hall in the Citadel Theatre and the Stanley Milner Library to screen films and host our global marketplace and visual art exhibit." Sparrow also promises two Edmonton premieres of noteworthy films complete with the filmmaker in attendance—"But," she adds, "I can't quite say who that will be yet."

The fact that the festival is back at all is what amazes Sparrow. "For that we owe a debt of gratitude to Edmonton's musicians," she says. "None of them have a lot of money and they're all donating their services to our benefit. I've really been taken aback by the level of musician support."

Martin's new band no K-
Tel special

Ian Martin • Sugarbowl Café, 109 St • Fri, Aug 20 Don't be fooled by the name—Ian Martin's new band AM Gold won't be playing Neil Diamond oldies from the golden age of Top 40 radio. "Mostly, we'll be doing some of my new songs," reports Martin, "along with some songs I was writing when Evelyn Temple was still happening."

That's as close to an official announcement as Martin has got around to making on the fact that Evelyn Temple is no more. "Everyone

liked being in that band," says Martin, "but a lot of the other guys were in cover bands where they can make more money. It was understood that everyone only had so much time for Evelyn Temple, and finally decided it was time to change."

Martin's new endeavour stays a couple of familiar faces from Edmonton's musical past. "Rob [Temple] is the bass player," confirms Martin. "People might remember him from his time in Facecrime with Ed Dobek is playing drums. Of course, was in Jerry and the Wild at various times." Sparrow says Gold has played a solitary gig at Mickey Finn's; more will follow on the ground under the trio's feet.

Martin has also decided to play more solo shows in the city, hence his upcoming gig. Interestingly, he'll be the opening act that evening. "I'm producing a guy by the name of John Spearn," says Martin, "and we've worked it out that he'll headline the show." Sparrow, a schoolteacher and, in Martin's words, "an amazing finger-style guitarist," Spearn has been writing a series of folk-style songs about Canadian history which Martin has been producing. "Various schoolboards are interested in using his stuff in their history curricula," claims Martin. "I don't know he'll be doing too many of the songs on August 20, but he's worth coming out to see."

As is Martin's new band, AM Gold. "I think it's a bit more aggressive rock than Evelyn Temple was," Martin muses. "To me it's in the mould of Big Star, but I'm not sure if people will like it that way." Keep an eye on the Weekly listings for AM Gold's new show.

The metal band of
the lake

Butcher'd • Fox & Hounds • Sat Aug 21 It's a bucolic scene. The dappled waters of Shuswap Lake. Houseboats bobbing gently on the waves. And from somewhere in the distance the chugging grooves and guttural vocals of Edmonton's metal band Butcher'd. It may not be quite the dream scene the local board likes to paint of the Shuswap, but the postcard becomes reality by the end of August.

"One of our friend's dad has a boat down there," reports vocalist Darren Davey, "and we're taking the tracks we've recorded for our CD to his place to have them remixed and mastered." The B.C. junkie is turning into a working holiday for the five of Butcher'd (besides Davey, the band includes drummer Brent Bell, guitarist Larry Lamothe and Alexi Mavner, bassist Mike Schaidak), although didn't begin on a happy note.

"We started our CD in April," reports Davey, "but the place we were working at had a lot of trouble getting it together, and we wound up being really dissatisfied with the whole thing." The Shuswap trip was an attempt to salvage the 10 tracks the group plans to release as their new CD *Razor Eaten Flesh*. Butcher'd is still working on the graphics for

SEE NEXT PAGE

Music Notes

Continued from previous page

Everything goes well in B.C., they're going to release the disc sometime in the fall.

Butcher'd have been together barely 15 months, but they've been working hard to develop their audience. "We've played the Fox & Hounds four times," reports Davey, and we've even played Lloydminster once." The band also appeared on *OSIRIS's Mind Compression* CD.

Once *Razor Eaten Flesh* is manufactured, Davey and company have some dreams they'd like to achieve. "We'd like the CD to sell well and get us signed," he allows, "preferably to Metal Blade Records." And in the next 12 months? "We'd like to be on the bill at the Milwaukee Metal Festival next year," he says firmly. Butcher'd's dreams of metal mayhem begin next week in the Shuswap. Who knows, maybe one day the local tourist board will erect a plaque or something marking the occasion.

It's good to be the King



King Muskafa • O'Byrne's • Sat, Aug 21 Fun is an end unto itself when ska group King Muskafa take the stage. "We have a good time when we play," says trombonist J.C. Jones, "which has all to do with the fact that these are great people to work with."

There are seven great people in King Muskafa. Besides Jones, the group consists of second trombonist Troy Nowaselski, sax player Don Berner, his brother Doug on bass, one-time Cone of Silence drummer John Newton, guitarist Craig Giacobbo and vocalist Amber Suchy. King Muskafa were one of the first local groups to pick-up on the ska revival in Edmon-

ton. "I remember seeing the Electric Monks play a gig before we formed," recalls Jones, "but otherwise, I think it was us and Mad Bomber Society who got things going."

King Muskafa regularly gig at the Sidetrack Café's Sunday Variety Night. "We've also done Banff, Canmore, Jasper and clubs like the Highrun and Urban Lounge here in Edmonton," reports Jones. This week the band will wedge itself into O'Byrne's to add to the general atmosphere of fun and frolic pervading Old Strathcona during the Fringe.

Like many groups, King Muskafa can see a CD in their future. "We have a lot of originals," reports Jones, "and we'd certainly like to record at some point." Without any firm funding on the horizon, though, serious studio work remains a dream.

So King Muskafa continue to play. "Lately, we've been doing ska covers of '80s songs," laughs Jones. "The Police songs work well in that context, but the AC/DC songs have been more of a challenge." Hmm, a ska version of "You Shook Me All Night Long"... [Or "Big Balls" from Dirty Deeds Done Dirt Cheap... damn, I'm dating myself. —Ed.] sounds like fun as an end unto itself remains priority number one for King Muskafa.

How do they sit down?

The Buttless Chaps • New City Likwid Lounge • Sat, Aug 21 Far below the mainstream musical radar—at the moment, anyway—are a host of bands playing many permutations and combinations of alternative country. Old Reliable, the Edmonton preachers of that musical gospel, enjoyed a packed house at the recent launch of their debut CD, *Gone Are The Days*.

Our burg will get a look at some other purveyors of that sound when Victoria, B.C.'s Buttless Chaps headline a night of alt country in a show that includes the band Slim Pickins. The, ahem, intriguingly named Chaps (singer/guitarist David Gowans, lead guitarist Lasse Lutick, keyboardist Morgan McDonald and percussionist Torben Wilson) formed in February 1998 and quickly began to compile

an impressive list of D.I.Y. credentials.

The Buttless Chaps were gigging within weeks of their first rehearsal. Within a month, the band was arrayed in an empty warehouse in Victoria where they spent the hours between midnight and dawn recording a self-titled CD. That disc landed them the honour of being one of the acts that played the opening bash CBC Radio threw to celebrate the opening of a radio station in the B.C. capital.

The ever-au courant Hamilton label Sonic Unyon is now distributing the group and their latest CD, *TubeWire*—all of which makes a national tour by the group the next step in their rapidly moving career.

The Buttless Chaps take old country and blend it with polka, swing, lounge, rave and punk. It's not particularly recognizable as the Nashville brand of country, but whether that's a good thing or a bad thing is in the ear of the beholder. ☉

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AUGUST 21—
SWAK at B-Scene Studios • **Terry Morrison** at Black Dog • **Ten Inch Men**, **New Cat Yellow** at Bonnie Doon Community Hall • **Butcher'd**, **Indifferent**, **Perry's Meat** at Fox & Hounds • **Labatt Blues Festival: Elvin Bishop**, **Buckwheat Zydeco**, **Deborah Coleman** and the **Thrillseekers**, **Mumbo Jumbo Voodoo Combo**, **George Taylor** & the **House of Payne** at Heritage Amphitheatre • **Swarm** at J.J.'s Pub • **Los Caminantes** at La Habana • **Dave Ferbuson** at Lion's Head Pub • **Dave Ferbuson** at Lion's Head Pub • **A.J.** at London Bridge Pub • **Litterbug**, the **Blind Dates**, **Josh Stevgenson** and the **Rabid Angels**, & **DJ Bandwagon** at Manifesto • **Buttless Chaps**, **Slim Pickins** at New City Likwid Lounge • **King Muskafa** at O'Byrne's • **Chuck Bellmimer** at Sherlock Holmes Capilano • **Sam** August at Sherlock Holmes WEM • **Paragon** at Sidetrack Café

WEDNESDAY, AUGUST 25—
House of Payne at Blues On Whyte • **Mike Sadava** at Cafe Mosaics • **The Bonny Lassies** at Festival Place • **Mark McGarrigle** at Lion's Head Pub • **Todd Reynolds** at Sherlock Holmes On Whyte • **Sam** August at Sherlock Holmes WEM • **The Rockin' Highliners** at Sidetrack Café • **Shellac** at Silver Slipper • **Lisa Hewitt** at Wild West

THURSDAY, AUGUST 26—
House of Payne at Blues On Whyte • **Sean Hogan** at Cook County Saloon • **A15**, **Drive By Punch** at Fox & Hounds • **Mark McGarrigle** at Lion's Head Pub • **A.J.** at London Bridge Pub • **JPS**, **Brewtals**, **James T. Kirks** at New City Likwid Lounge • **Northwest: Passage Live** at O'Byrne's • **Ryan Wirgis** at Sherlock Holmes Capilano • **Sam** August at Sherlock Holmes WEM • **Groovetown** at Sidetrack Café • **The Rage** at The Hard Rock Cafe • **Lisa Hewitt** at Wild West

FRIDAY, AUGUST 20—
Folk at B-Scene Studios • **SWAK** at B-Scene Studios • **Hermi**, **Defeat**, **Phork-rock**, **Idle Mind-rock**, **Straight Laced** at City Media Clinic • **Labatt Blues Festival: Mark Stearns**, **Miss E.C. Scott** & **Smoke**, **Little Charlie** & the **Nightcats** at Heritage Amphitheatre • **Swarm** at J.J.'s Pub • **Los Caminantes** at La Habana • **Dave Ferbuson** at Lion's Head Pub • **Dave Ferbuson** at Lion's Head Pub • **A.J.** at London Bridge Pub • **Northwest Passage Live** at O'Byrne's • **Hoffman** & **Row** at Poncho's Pub • **Chuck Bellmimer** at Sherlock Holmes Capilano • **Sam** August at Sherlock Holmes WEM • **Paragon** at Sidetrack Café

SUNDAY, AUGUST 22—
Miss E.C. Scott at Blues On Whyte • **Labatt Blues Festival: Ronnie Earl** and the **Broadcasters**, **Studenbaker John** & the **Hawks**, **Tracy Nelson**, **Brouhaha All-Star Blues Review** featuring **Kenny Blues Boss Wayne**, **Hans Stamer** & **Kenny Wayne** at Heritage Amphitheatre • **The McDades** at O'Byrne's

MONDAY, AUGUST 23—
Miss E.C. Scott at Blues On Whyte • **Mark McGarrigle** at Lion's Head Pub • **Sam** August at Sherlock Holmes WEM • **Lionel Rault** Band at Sidetrack Café

TUESDAY, AUGUST 24—
House of Payne at Blues On Whyte • **Mark McGarrigle** at Lion's Head Pub • **Shannon Johnson**, **Maria Dunn** & friends at O'Byrne's

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NEW CITY LUNAR LOUNGE 10161/57-112 St., 413-4578. LIKWID LOUNGE: THU 19 (9 pm): Sofa Kings, Endsville. SAT 21 (9 pm): Buttless Chaps, Slim Pickins-Jonesome cowboy music. THU 26 (9 pm): JPS, Brevets, James T. Kirks. SAT 28 (9 pm): Greasy Meat Boys, Chick Magnet.

REBAR 10551-82 Ave., 433-3600. *Every SUN: (downstairs) DJ Big DaDa, scary music from the dark side. *Every SUN: (downstairs): DJ Big Dada: Alt. Until SUN 22: Fringe-Piledriver & Men are Stoopid, Women are Crazy. TIX: \$13 adv., \$10 day of show. FRI 27: Removal, Web.

REGAL BAR AND CAFE 10025 Jasper Ave., 990-1212. www.mildandhoney.ab.ca/otherworld. *Every SAT night live music.

REV 10030-102 St., 423-7820. THU 19: Matthew Good Band-liveness. SAT 28: the Herbaliser, Roots Manuva.

Blues & roots

BONNIE DOON COMMUNITY HALL 9240-93 St. SAT 21 (8 pm doors): Ten Inch Men, New Cat Yellow. TIX: \$8 @ Axe Music or \$10 @ door. no minors.

The
Little
Concert
That
Could
see page 2

The Elephant and Castle
All The Atmosphere
None of the Fog

Mexican Mondays

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10314-82 Ave.
439-4545

BLACK DOG 10425-82 Ave., 439-1082. *Every SAT (3-6 pm): Hair of the Dog. SAT 21: Terry Morrison.

BLUES ON WHYTE 10329-82 Ave., 439-5058. *Every SAT aft: Blues Jam. SUN 22-MON 23: Miss E.C. Scott. TUE 24-SAT 28: House of Payne.

B-SCENE STUDIOS 8212-104 St., 421-0756. THU 19-SAT 21 (7 pm): SWAK: Tribute to Peter, Paul & Mary. TIX: \$10 @ B-Scene or reserve. FRI 20: Folk Like You: off-Fringe folk opera by The Alberta Beatnik & Howlin' Dan-folk music from another planet.

CAFE MOSAICS 10844 Whyte Ave., 439-4702. WED 25 (9 pm): Mike Sadava.

CALIENTE LATIN CLUB 10815 Jasper Ave. at Mayfair Hotel, 914-0152/425-0850. *Every THU (8:30 pm): Free dancing lessons and Dance Party.

CITY MEDIA CLUB 6005-103 St., 433-5183. *Every FRI: Dart Night. FRI 20: Music City Promotions: Heri-metal rap, Defeat-rock hip hop, Phork-rock, Idle Mind-rock, Straight Laced-rap-all ages rock show. TIX: \$5 members w/flyer; \$6 without flyer; \$6 guests w/flyer; \$7 without flyer.

CLUB MACARENA 10816-95 St., 425-5338. *Every SUN: Jammin' & Madness (Open Jam).

DEVIL'S 10507-82 Ave., 437-7489. Every MON (8:30 pm) Bubba. Funky jazz, groove abstract.

EDMONTON'S LABATT BLUES FESTIVAL Heritage Amphitheatre, Hawrelak Park, 451-8000, 707-7922. Aug. 20-22. FRI 20 (gate 5 pm, show 6 pm): Mark Sterling, Miss E.C. Scott & Smoke, Little Charlie & the Nightcats. SAT 21 (Gate 2:30 pm, Show 4 pm): Elvin Bishop, Buckwheat Zydeco, Deborah Coleman and the Thrillseekers, Mumbo Jumbo Voodoo Combo, George Taylor & the House of Payne. SUN 22 (Gate 3:30 pm, Show 5 pm): Ronnie Earl and the Broadcasters, Stendenbaker John & the Hawks, Tracy Nelson, Brouhaha All-Star Blues Review featuring Kenny "Blues Boss" Wayne, Hans Stammer & Kenny Wayne. TIX: \$70 (3 day pass) or \$25 Fri, \$35 Sat, \$25 Sun @ Ticketmaster and Southside Sound.

EDMONTON QUEEN RIVERBOAT Rafter's Landing, 9734-98 Ave., 424-2628. All dinner cruises board at 7 pm, sail 8-10 pm. Midnight cruises board at 10:30 pm, sail 11:30-12:30. *FRI/SAT: Dinner & Midnight Cruises: Darrell Barr & the Rafter's. *SUN Brunch Entertainment: Carlos Aquize-pan flute extraordinaire. SUN: (Brunch): Bruce Pooley; SUN (evening): Lionel Rault Trio. *MON/TUE Evening Cruises: Carlene. *WED/THU: Darrell Barr, Bobby Cameron, Mark Puffer-acoustic Trio.

FESTIVAL PLACE Sherwood Park, 464-2852. Wednesday Night Patio Series: WED 25 (7:30 pm): the Bonny Ladies. TIX: \$5.

FIDDLER'S ROOST 8906-99 St., 439-8788, 461-1358. *Every MON (7:30 pm): Country Classic Jam Session & Open Stage. *Every WED (7:30 pm): Bluegrass Jam session. *Every THU (7:30 pm): Old Time Fiddle Jam Session.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. *Every SUN: Acoustic Open Stage, hosted by Paul Levens (7:30-11:00 pm).

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743. *Every SAT: jazz & alternative: the Method (9 pm-1 am).

LA HABANA 10238-104 St., 424-5939. *Every WED: Latin Dance Lessons. *Every THU: Dance Party. FRI 20-SAT 21 & FRI 27-SAT 28: Los Caminantes.

LITTLE FLOWER SCHOOL Behind Telus Field, 429-3624. *Every WED (8 pm): Open Stage hosted by Brian Gregg.

O'BRYNE'S 10616 Whyte Ave., 414-6766. *Every TUE: Traditional Irish music by Maria Dunn, Shannon Johnson and friends, no cover. THU 19 (9 pm): Celtic rock, no cover. THU 19 (9 pm): Northwest Passage Live: Celtic rock, no cover. SAT 21 (10 pm): King Muscava-Ska, no cover. SUN 22 (9 pm): the McDade's-Celtic. No cover. TUE 24 (9 pm): Shannon Johnson, Maria Dunn & friends-Irish Session, no cover. THU 26 (9 pm): Northwest Passage Live-Celtic rock, no cover. SUN 29 (9 pm): the McDade's-Celtic. No cover. THU 31 (9 pm): Shannon Johnson, Maria Dunn & friends Irish Session, no cover.

OVERTIME BROILER & TAPROOM 10304-111 St., 423-1643. SUN 29 (9:30 pm): The L.A. Send Off Bash:

the Jeff Hendrick Group, Bonni Maracujah. TIX: \$5 adv.; \$7 @ door.

PUCK'S SPORTS BAR 1184 Capilano Dr., 471-1231. *Every FRI & SAT: Blues night.

ROSEBUD BADLANDS JAMBOREY Drumheller, Badlands Area, Alberta, 1-800-267-7553. June 25 pm-sundown): Jerusalem Ridge, Sheep River Rounders, King's Quartet, Rosebud River Valley Boys Three Roses.

SIDETRACK CAFE 10333 146 St., 421-1326. *Every SUN: Vane! Atomic Improv. THU 19: (8 pm) rock. FRI 20: Global Visions Fundraiser-Moonlight Jam. SAT 21: Hidden Agenda Gord Steinkne-rock & roll. THU 26 the Lionel Rault Band-r&L Paragon-instrumental fusion. THU 26 the Rockin' Highliners. THU 26 Groovetown FRI 27-SUN 29: the end of Variety Nights: hosted by Atomic Improv with Groovetown Headlong Walkers, Rotting Fruit, the Jeff Hendrick Group.

SUGARBOWL CAFE & BAR 10922-88 Ave., 433-8369. FRI 20: Ian Martin & John Spear. FRI 20: Everett LaRoi.

THE THREE MUSKETEERS CREEPER 10416 Whyte Ave., 433-8369. FRI 20: the Bobby Cairns. FRI 20: Cover \$5; students \$2.50.

UPTOWN FOLK CLUB Anglican Parish Hall, 12116-11th Ave., 441-0223, 718-2306. *Open house, August.

Club nights

1001 NIGHTS 10018-105 St., 448-1001. *Every FRI-SAT: R&B. FRI 20: Retro with DJ Tech.

BARRY'S GRAND CENTRAL STATION 6111-117 St., 437-5672. FRI 20: Ladies Nite. *Every SAT: DJ Clay & Damien.

BOILERS DANCE PUB 10220-103 Street, 425-4767, 440-604. MON: Industry Night. *E. Rave Night. *Every FRI: Male Dancer/Ladies Night. *Every SAT 80's Dance Night.

BUDDY'S DANCE PUB 10112-124 St., 488-6636. *Every SUN: Karaoke. *Every SAT aft: Pool Tournament. *Every TUES Buddys Dance Pub.

CLUB K2 124-118 Ave., 454-5380. *Every WED: R&B & Hip Hop. DJ Faval. *Every FRI & SAT: Top 40 R&B appearing the Edmonton Eskimos.

CLUB 2000 10812 Kingsway Ave. 479-4266. Top 40, dance, techno. *Every TUE: Ladies Night. *Every THU Game Night.

THE COCKTAIL CLUB 2940 Capilano Trail S., 490-1188. Every FRI: T.C. Girls Night Out.

GALILEO CLUB/RESTAURANT SPORTS BAR 10108-149 St., 414-6896. *Every THU: R&B, hip hop and old school. *Every FRI: Hi NRG new groove with Jason L.R. *Every SUN: DJ.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. *Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd., 472-9898. *Every WED: Chris King from Power 92. *Every THU: Ladies Night.

IRON HORSE EATERY & WATERHOLE 801-103 St., 438-1907. *Every SUN: live music, full menu w/ close.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. *Every THU: Thursday Raw with The Party Hogs showcasing Edmonton's New Bands.

NA ZDOROVYA UKRAINIAN PUB 10921-101 St., 421-8928. FRI 20: Mens Nite. SAT 21: Pool Tournament. SUN 22: Games Day. FRI 27: Karaoke.

ORLANDO'S LOUNGE 15163 131 St., 457-1195. *Every WED & SAT: Karaoke nights. THU nights: pool.

RED'S WEM, 481-6420. *Every FRI: Dance Party, hosts Kenny-K. *Every SAT (10 pm): Red's Rebels. *Every SUN: Hypno Sundays. *Every TUE: Toonie Tuesday. *Every Weekday Bowling.

THE ROOST Private Members Club 10345-104 St., 426-3150. *Every SUN: DJ Jazz, the Recovery Show. *Every MON: DJ Jazz, even WED. *Every TUE: DJ Jazz, even WED. *Every THU: DJ Jazz, even WED. *Every FRI: Down Di Love. *Every SAT: Up Di Love. *Every SUN: Down Di Love. *Every THU: Up Di Love. *Every SAT: Up Di Love. *Every SUN: Up Di Love.

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RED'S PRESENTS
UNLIMITED Cosmic Bowling & Billiards! A Dance Party! A Meal plus 20 Game Tokens
ALL NITE KID'S PARTY
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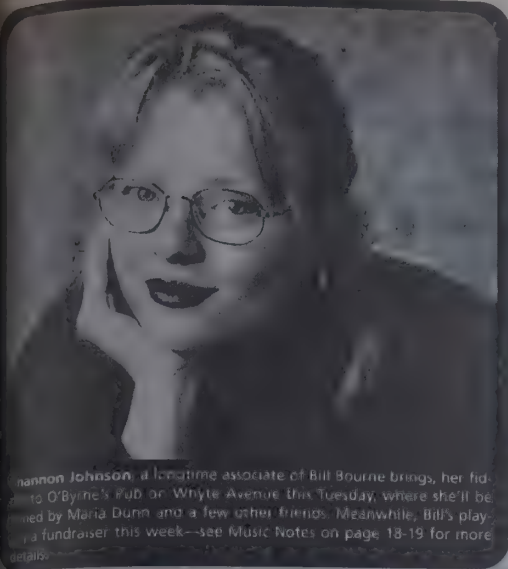
THURSDAY, SEPT. 2
BACK TO SCHOOL BASH

FEATURING: **THE SMALLS.**

with guests **PUNCHDRUNK** (from Vancouver) and **XIII HOUSE**

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Shannon Johnson, a longtime associate of Bill Bourne brings, her friend O'Byrne's Pub or Whyte Avenue this Tuesday, where she'll be joined by Maria Dunn and a few other friends. Meanwhile, Bill's playing a fundraiser this week—see Music Notes on page 18-19 for more details.

MUSIC Weekly

Continued from previous page

Weekends: Down-Retor; Up-House
SENIOR FROG'S 10045-109 St., 429-3764. •Every FRI: Lady's Night. •Every SUN: Industry Night.
THUNDERDOME 9920 Argyll Road., 433-DOME. •Every THU: Ladies Night. •Every FRI: Millennium Fridays. •Every SAT: Rocks. •Every TUES: Schizophrenia 100% Dance.
URBAN LOUNGE 8111-105 St., 439-3388. •Every FRI & SAT: serious live music (9 pm). •Every SUN: Open House with Jose Oiseau. THU 19-SAT 21: Mustard Smile.
ZONE 10089 Jasper Ave., 426-5535. •Every SAT: doors @ 8 pm. •Every SUN: Teen Nights. call for details.

Classical

CAVALRY LUTHERAN CHURCH 10075-76 Ave., 488-1081, 420-1756. THU 27 (7:30 PM): Cantemus Canada: Harmonium Mundi-Listen to the Word: a benefit for UNICEF. SAT: \$5.
CHURCH METROPOLITAN UNITED 8307-109 St. THU 26 (8 PM): Ensemble de la Rue-chamber choir. TIX: \$12/\$7 @ DOOR.
ROBERTSON WESLEY UNITED CHURCH 10209-123 St. SAT 21 (8 PM): Oboe & Clarinet Recital. TIX: \$8 @ door. 36 kids/senior/student @ door.
SKYREACH CENTRE 451-8000. SAT 28 (7:30 pm): Canadian Cade: Tattoo. TIX: \$5.

Country

DOOL COUNTY SALOON 8010-103 St. 492-COOK. THU 19-SUN 22: Country Play. Shoot To Wound. THU 26: Brian Hogan.
SHAKE HOTEL 3945-118 Ave., 439-3929. •Every FRI-SAT & Every SUN: 2nd Chance Band.
NASHVILLE'S ELECTRIC ROADHOUSE Phase II WEM, 483-3289. •Every THU: Ladies' Night.
THE EYED JACKS PUB & GRUB 104-5th St. •Every FRI-SAT live music.
WILD WEST 12912-50 St., 476-3388. •Every FRI & THU (7:30-9:30 pm): Country lessons. •Every SAT aft. (7:30-11 pm) Jam. THU 19-SAT 21: Cowboy Riders. WED 25-SAT 28: Lisa Smith.

Jazz

BLACKROOM VODKA BAR 10324 Whyte Ave. 436-4418. •Every MON: 3000 Lovers.
OWNE PLAZA Crowne Plaza, 100 Bellamy Hill, 428-6611. LAUNDE Top 40, dine & dance. •Every THU 10-11 pm: John Fisher. •Every FRI-SAT (8-11:30 pm): John Fisher & the BCCQ.
OMNIA PUB 5552 Calgary Tr. S.,

414-1743. •Every SAT: jazz & alternative: The Method (9 pm-1 am).
IRON BRIDGE 12520-102 Ave., 482-5620. •Every THU: Alfie Zappacosta.
PHATZ LOUNGE 10331-82 Ave., 413-0930. •Every WED (8:30-11:30 pm): Robert Walsh. •Every SAT afternoon (2-7 pm): Jeff Hendrick Trio. •Every SUN Root Stew.
ROSE & CROWN Sheraton Grande Hotel, 101 St. & 103 Ave., 441-3036. •Every WED-SAT (9 pm-1 am): Lyle Hobbs. •Every SAT (10 pm-1 am): Acoustic Open Stage. •Every THU (5-8 pm): Live jazz with Dan Skakun Trio.
SORRENTINO'S 10612-82 Ave., 474-6466. •Every TUE: Tabasco Tuesdays. •Every THU: Grand Marnier Thursdays.
TOKYO NOODLE SHOP 430-0838. Live soul/jazz every WED, shows at 8, 9 & 10 pm.
YARDBIRD SUITE 10203-86 Ave., 432-0428. •Every TUE: Jam Sessions: jazz & Blues.
ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 20: Jerrold Dubyk. FRI 27: Lane Arndt.

Piano bars

THE AMIGO RESTAURANT 11607 Jasper Ave., •Every FRI & SAT (7-9 pm), evenings with Lise Villeneuve.
CAFE AMANDINE 8523-91 St. •Every FRI & SAT (6-11 pm): Andre.
I.J.'S PUB 13160-118 Ave., 451-9180. THU 19: Open jam nite-hosted by Swamp. FRI 20-SAT 21: Swamp, no cover.
LION'S HEAD PUB Coast Terrace Inn, 444 Calgary Trail South, 437-6010, THU 19-SAT 21: Dave Ferbuson. MON 13-SAT 28: Mark McGarrigle.
LONDON BRIDGE PUB & LUTERY 7704-104 St. Calgary Trail South, 431-1748, THU 19-SAT 21: A.J., no cover. THU 26-SAT 28: A.J.
ROSE & CROWN Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. •Every FRI (4-7 pm): jazz: Central Park Lounge. •Every WED-SAT Lyle Hobbs Piano Bar. This weekend Jimmy Flynn.
SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 26-SAT 29: Ryan Wirgis.
SHERLOCK HOLMES DOWNTOWN 10012-101A Ave., 426-7784. THU 19-SAT 21: Sam August.
SHERLOCK HOLMES WEM 444-1752. •Every SUN: Newline Night with Spirit of the Atlantic. THU 19-SAT 21: Dwayne Allen, 3-6 pm Sat Mat. MON 23-SAT 28 (mat 3-6 pm Sat): Sam August.
SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every THU: Celtic night. •Every SUN: Karaoke. THU 19: Celtic Night. FRI 20-SAT 21: Richard Blazie, 3-6 pm Sat Mat. TUE 24-WED 25: Todd Reynolds. THU 26: Celtic Night. FRI 27-SAT 28: Duff Robison.

Pop & rock

BETTER BE ROCK 8216-175 St. Every SAT (starting SAT 14) Live Jam
 •Alternate Fridays: featuring the B & B Gang; plus DJ on FRI & SAT (Bobby G)
 •FRI: Rock/Sex Trivia & Dating Game
BILLY BUDD'S 9839-63 Ave. 438-1148. •Every TUE: karaoke. •Every MON, WED-SAT: live entertainment, starting Sept
CAPONE'S 10123-112 St., 423-3838 FRI 20 SAT 21: Transmission-no cover FRI 27-SUN 29: the Little Concert that Could: King Ring Nancy, Face First, Jane Doe, Groovy Rudy's, Local Rockfest to benefit those who suffered financially due to the failure of Rockfest '99. \$7 @ door. All proceeds to be donated to non-profit, clubs & organizations affected by the failure
CLUB CAR 11948-127 Ave., 453-1995. •Every SUN (2-7 pm): the KGB hosting the Traffic Jam Sessions
DRAGON HEAD Lynberg Shopping Centre, 7522-178 Street. •Every FRI SAT Classic Rock Dance Party.
ELEPHANT & CASTLE 10314 Whyte Ave., 439-4545. •Every TUES, Open stage, hosted by Jose Oiseau
FOX & HOUNDS PUB 10125-109 St. 423-2913. •Every SAT: MUSICITY/ALL-STAR Show Original Music Discovery TV Project. •Every WED: Alternative Night with DJ Wic and DJ Fern. SAT 21: Metal Show: Butcher d. THU 26: Ripcordz Live Punk Show: A15, Drive By Punch. TUE 31: Back to school punk show: the Heartbroken, Smelters, Blind date.
GOODFELLOWS PUB 4036-106 St., 431-1111. FRI 20: Nobody's Fault
THE HARD ROCK CAFE 1638 Bourbon St., WEM., 487-ROCK. THU 26 (9-midnite): the Rage., no cover.
HORSESHU COCKTAIL CLUB 12536-137 Ave., 457-4000. •Every MON: House band Shu Fits led by Sandro Dominelli, open stage follow-ing first set.
KING'S HORSE PUB 4211-106 Street., 462-4627. •Every MON: bar/restaurant industry appreciation night.
MARIO'S 4990-92 Ave., 466-8652. •Every THU-SAT: Rare Occasion.
PONCHO'S PUB 9006-132 Ave., 473-7131. •Every FRI live music/DJ dance •Every SAT Karaoke/DJ with Brenda. FRI 20 (9 pm): Hoffman & Brown.
ROAD HOUSE 15540 Stony Plain Rd., 483-1100. •Live music THU-SAT. •Sunday Showcase (8-2).
SILVER SLIPPER Northlands Exhibition Grounds, WED 25 (7:30 pm doors): Shellac featuring Steve Albini. Silkworm-all ages event. TIX: \$10 adv. @ Sonix, Blackbyrd, Freecloud, Farside-WEM.
THUNDERDOME 9920 Argyll Road., 433-3663(DOME). •Every THU: Ladies Night. •Every FRI: Millennium Fridays. •Every SAT: Rocks. •Every TUES: Schizophrenia 100% Dance. •Every WED: Concert night.
WILD HORSE SALOON 16625 Stony Plain Road., 484-7751. •Every SUN & MON: karaoke. THU-SAT: live entertainment.
WINDSOR BAR & GRILL 11712-82 Ave., 433-7800. •Every TUES: Canadian Music Night. Every SAT: live music.

The Little Concert That Could
 see page 2

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EDMONTON'S BLUES HOT SPOT
BLUES ON WHYTE LIVE MUSIC 7 DAYS A WEEK
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 Lou Pride
 Aug. 22 & 23 only: Miss E.C. Scott
 Aug. 24-28: House of Payne
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 LIVE MUSIC FRI & SAT:
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New fest set to paint town blue

Labatt Blues Festival first of its kind

By DAVE JOHNSTON

Carrol Deen is tired. Months of preparation are about to be put to the test this weekend when the gates are opened on Edmonton's first festival dedicated to the blues. Ticket sales have been strong, acts are confirmed, and the only thing left to do is

finish up the final details. She sighs as she regards the long hours she's invested in the event, but quickly adds that she's happy—and excited.

"I loved the blues for five or six years before I knew what it was called," she says. "When I started listening to Holger Peterson on CKUA 27 years ago, I realized what I was listening to. I've been hooked ever since."

Peterson's programme, *Natural Blues*, is the longest-running show of its kind in Canada, and Deen says it's the reason why blues has such a strong following in Alberta. Many people have received their education and appreciation for the blues through his show, and there's the hope that the Labatt Blues Festival will one day become a similar institution.

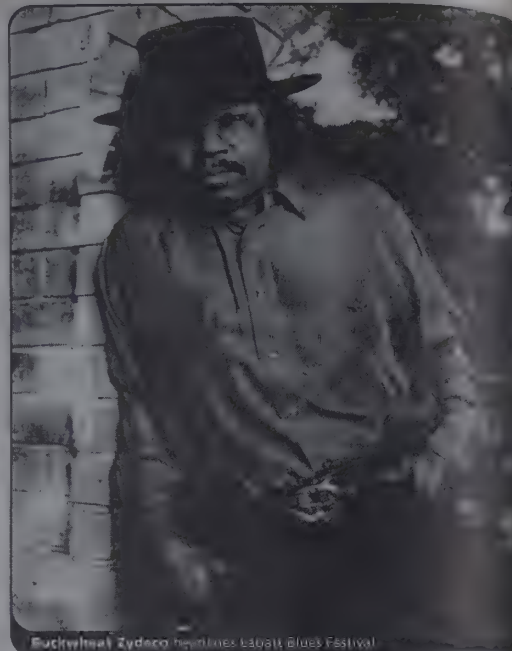
The idea began as a germ in the collective minds of Deen, Cam Hayden, Michael Purcell and Dionne Danyk-Purcell several years ago. Each has established a reputation in

the local music scene, and the idea of assembling an event centred around the blues didn't seem like a far-flung notion. Hayden and Purcell have booked acts for the City Media Club and Blues on Whyte respectively, and Deen formed a production company with Hayden called Wing Tip with the mission of promoting the music they loved.

Without a major backer, however, things got tough. Wing Tip found that they couldn't afford to continue paying out of their own pocket for shows, and grew discouraged at not being able to enjoy what they were presenting. Once the four parties decided to amalgamate their resources to become Blues International, they immediately sought backing and began assembling acts for their dream project. Sponsorship by Labatt Breweries gave the company assurance not only for this year, but for the next decade.

Cowtown attempt all wet

The surprising thing is that no one has ever bothered to create an annual event around the blues, especially in a vibrant area like Alberta. To Deen's recollection, only a handful of similar festivals have been set up in Western Canada, and none have gone on to become regular attractions. She remembers one such attempt in Calgary in the late 1980s with a great deal of disappointment. "I was one of the 50 people who were there. It was a bomb, and it pissed rain, too."



Deen believes that there is a real need for a festival of this nature, since many venues in Edmonton only provide a small sampling of the blues. People were not getting the opportunity to hear what Deen calls "the real stuff."

What surprised Deen and her partners was the overwhelming support the event garnered, even before

they had made a formal announcement of their plans. Word quickly leaked out on the Internet, and soon they were attracting calls from all directions. Even the manager of B.B. King and the Neville Brothers said that both acts wanted to be involved for next year. But the lineup needed to be filled for this year, and Deen says they had no difficulty in building the artist roster.

"We had a wish list and we just started calling people. We had some biggies on there that were out of our price range; we wanted the price to be fair. Blues fans are not always the richest people, but they're always willing to support the music."

With a little help from my Folks

They did manage to attract many acts they wanted, however. Buckwheat Zydeco, E.C. Scott and Elton Bishop are among the many musicians who will grace Hawrelak Park Heritage Amphitheatre over the course of the three-day event. Many of the volunteers involved are Folk Fest veterans, and the festival has benefitted from the support and insight of Terry Wickham, the Folk Fest honcho.

"He thought that it was an excellent idea, and that we were poised for success," says Deen. At the Folk Festival press conference, Terry said that his festival was going to have as much blues as people wanted, but told everyone there was going to be this new festival to fulfill that need.

Blues International plans to promote events through the year beyond the festival, perhaps turning Edmonton into a true Mecca for blues music fan. This time, Deen probably be able to finally ease the music she and her friends love.

"I think that for many years this will be their first true blues experience. They won't get any of it, they will get saturated and happy." ☺

Labatt Blues Festival
Heritage Amphitheatre
Park • Aug. 20-22 • 451-1111



Aug. 12-22

Pump Monkey / El Topo Gigs
present

SHOOT
to WOUND

Thursday, Aug. 12th
to

Saturday, Aug. 21st
inclusive

One Show Only: Starts at 7 pm

Sun. Aug. 22nd

One Show Only: Starts at 4 pm

Doors open for seating, approximately
half an hour before showtimes.

Sunday
aug. 22

(Via Satellite)

WWF
Summer Slam

Tuesday
aug. 24

Live Can-Am
Wrestling

Thursday
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The
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The Elephant and Castle
All The Atmosphere
None of the Fog
Open
Stage
Tuesdays!
with
Jose
Ostau
The E&C Pub on Whyte!
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shellac glosses over fame



Shellac in the studio

A trivial and obligatory puff piece about Albini and co.

BY STEVEN SANDOR

Steve Albini is uncomfortable with his fame. Ask him about the discs he's produced—from the Pixies' *Surfer Rosa* to Nirvana's *In Utero*—and he'll dance around the questions.

He doesn't feel it's fair to the bands he's produced to comment on their studio time. And he doesn't want the fact that he's one of the most in-demand

producers in the music business to be used as a vehicle to promote Shellac. "I'm not into getting attention in that manner for some trivial and obligatory puff piece about the band," says Albini.

In fact, Albini and Shellac bandmates Bob Weston (a fine producer and engineer in his own right who has worked with the likes of Polvo and Eric's Trip) and drummer Todd Trainer try to avoid the publicity machine wherever possible. Even though the minimalist threesome has created two well-respected CDs (*1000 Hours* and *Teraform*) and the awesome *At Action Park* and released a slew of singles, they refuse to promote themselves in the traditional manner. Albini arranges the band's time himself from his Chicago home; he also arranges all the band's interviews himself.

"We prefer to avoid the publicity machine," says Albini from Electric Studios, his home base. "We put a record out and we know that once it gets out, sooner or later some people will stumble upon it... But we're not going to make any effort to be popular. We like what we do; I don't give a

damn if three people come to the show or if only five people buy our records. Most bands want to be as popular as possible; for Shellac, it's not that important to have people like us—it's not important at all."

I get by with 779 of my friends

Actually, Shellac put out a third CD of sorts; *The Futurist* was released this year, but only 779 copies were pressed. The disc was addressed to the band's closest friends; they all got a free copy. It was the band's way of saying thanks to the people who mean the most to them.

Albini burst onto the music scene in the early '80s as the driving force behind anti-rock trio Big Black, whose disc *Songs About Fucking* ranks along the Replacements' *Tim* and R.E.M.'s *Murmur* as signposts of American music at the onset of the big-hair decade. Albini reinvented himself as a member of Rapeman, then as a producer extraordinaire, recording the likes of PJ Harvey, Tad, Nirvana and the Jesus Lizard.

Of course, Albini's most celebrated disc is the chaotic *In Utero*; the project was infamous for the feuds that broke out between him and Courtney Love. He now refuses to comment on this experience, but the following quote by Albini did appear in Ian Halperin and Max Wallace's *Who Killed Kurt Cobain?*, a controversial biography of Cobain and Love: "I don't feel like embarrassing Kurt by talking about what a psycho hoarsebeast she is. Especially because he knows it already."

Albini commands top salaries from major labels to work on projects like Bush X's *Razorblade Suitcase* and the Page/Plant reunion disc.

His best work? The Wedding Present's *Seamsters*, where he did the Brit-popsters the service of taking

the jangle out of their sound. *Seamsters* featured moaning guitars and despaired vocals that better suited David Gedge's lyrics of loss.

But there's no real comparison between Albini the musician and Albini the producer.

Nothing beats the band

"There's actually not a lot of crossover between the two jobs," says Albini. "When I'm recording, I'm a technician first and foremost. I don't think of myself as someone who's part of that band. But when I'm playing, I don't give a damn about any of that technical stuff. All that really matters is that we're playing well. I can't relate the two jobs to each other at all. But my personal preference? To me, there's nothing that beats going out and being part of a band on stage. That's better than anything that can be done in the studio."

As busy as Albini or Weston's production schedules are, they will never become too busy to give up band life. Shellac isn't a day job; that's why they enjoy taking the band out on the road as much as they do.

"As long as we've been in this band, we've all been doing it in the margins," says Albini. "All of us have had straight jobs in one way or another. But I think that makes the time we have to make music together all the more precious. A lot of bands stay together for a long time and when they have time to reflect, they become resentful. When the music becomes a chore—like most jobs do—it becomes tedious and you won't approach it with the same enthusiasm. But you can't take that approach as long as the band is a hobby—and that's what Shellac is to all of us." ☉

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Mary, Mary quite contrary

Soul diva returns to her roots

BY DAVE JOHNSTON

Without a doubt, Mary J. Blige is a diva. On the cover of magazines and in videos, the proud and defiant Blige is immaculately dressed in expensive designer clothes, staring down the camera with a look that says, "I belong here. I earned it."

The story of her career, however, paints a different picture. A young woman from the Schlobohm Gardens project in Yonkers, New York, dreams of being a star. She sings songs in the living room with her mother, and thinks up more songs on her way to school. A tape she makes winds up in the hands of a record company executive, who puts her in touch with producers. They try to shape her. Tell her what to say. What to do. What to wear.

Then she has enough. When her friend Lauryn Hill cleans up at the Grammy awards for her solo effort, *The Miseducation of Lauryn Hill*, Mary J. Blige realizes that something has to change.

"I've always worked hard, but I couldn't get recognized for it because of the people I had around me," she says as she drives around New York running errands. "They didn't want it to happen to me for some reason. So I cleaned up and fired a lot of people. After seeing Lauryn's success, I felt that it was my time. I was happy for her success and the success of a lot of other people, but this time I wanted it for me."

She titled her new disc *Mary* because it was the only logical thing to do. When she arrived on the R&B scene in the early 1990s, she was a force to be reckoned with. By the time she released the 1997 blockbuster *Share My World*, she had become a worshipped figure in the music world, attracting the attention of mainstream media as well as other entertainers. Her duet with George Michael, "As," and a guest appearance on Hill's disc were simply the overtures for what Blige hopes will be her trump card.

"My biggest thing with the album is that when people get it, I want them to feel like a breath of fresh air has entered their lives," she says. "I think there's a lot of people [in music] who are doing it only for the money, taking some stock subject and doing a song about it because they know it's going to sell. I think there's more truth coming out of rap than anything else. DMX is one of them, because he speaks about stuff he's lived through, and that we have lived through. Nas is one too, and so is Jay-Z."

Much a-Blige'd

She recorded *Mary* in a nine-month period, and assumed control over every aspect of its production. She carefully chose the personalities she wanted to work with, including Babyface, Jam & Lewis and Dianne Warren. Hill wrote and produced the first single, "All That I Can Say," but Blige made a concerted effort to collaborate on much of the material on the disc.

Like the title of the disc implies, *Mary* is filled with personal songs, though Blige is hesitant to call them



Mary J. Blige (JARED FETTER)

autobiographical. Songs like "Beautiful One" are paradoxical, much like the singer herself, as the melody belies the melancholy sentiment running beneath. Her singing is distinctive in the way a diva's voice must be; her lyrics are not so much poetic lines as they are statements of intent. They all say, "I am not to be messed with. I know what I am doing." There's a track called, "Let No Man Put Asunder," and that sums up Blige's newfound philosophy about her life.

"In the past I had to fight for my beliefs," she says. "I had to literally argue to get my way. And in the end, even if you lose out on something, at least you know you stood up for something you believed in, and you don't look ridiculous for that reason. You look strong, and it gives you independence."

Her fight for control came with an army of support; Blige credits her family as a source of inspiration and strength. Her sister La Tonya was present throughout the recording, collaborating on ideas and providing feedback throughout the process. "It doesn't even feel like work with her," Blige laughs.

When Blige decided to begin work on *Mary*, she looked back past her three previous discs and recalled her childhood. "I went back and remembered stuff that I heard and did as a kid, stuff I think I forgot about when I did my last couple of albums. This has a clarity of everything that I knew from that time musically."

Working with legends such as Elton John and Aretha Franklin also helped to ground Blige. John performs his classic "Bennie and The Jets" with the humbled singer, who was honoured that a personality of his stature would even let her do the song. "He gave that song to me, and it made me feel very special."

As for Franklin, who appears on "Don't Waste Your Time," Blige is respectful, even reverential. "It was history in the studio. She is a living

legend, the queen of soul."

Mighty K-Ci has struck out

Another collaboration has raised more than a few eyebrows. "No Lookin'" finds Blige trading lines with her former beau, K-Ci Hailey. A few years back, their torrid relationship became a sporting game for the media, as the details of the gradual disintegration turned their private life into a public circus. In another time, the attention might have torn Blige apart, but she's wised up to the game. She dismisses the relationship as a matter of history.

"They're trying to start up something about nothing," she says flatly. "The relationship has been over for years, and we'll never be an item again. We were able to do business, and that's that. People [in the media] are always trying to pull the negative to sell their magazine or whatever. It doesn't really bother me, except that they have to pull the negative to get somewhere in life."

Blige acknowledges that she made some mistakes in her career, but with *Mary* all the cards on the table belong to her. She says she's through with letting clueless executives and charlatans babble about what she should be doing. She remembers the hard life she had before she was famous, and she thinks it's time she returned to that frame of mind. Success made her realize how important it is to regain self-awareness before the fates twist everything away from her grasp, and she believes she has a clear idea of what that means. Being a diva means being in control.

"I have to be happy with who I am and how I look. All the decisions are yours, and people can't tell you right to tell you how to feel or think. There's no place for a record company telling me how to look or act. I'd rather do what I want and be angry with myself than angry from anybody else." ●

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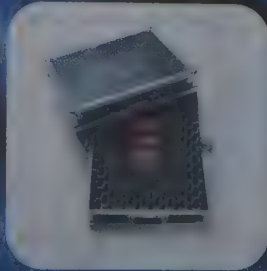
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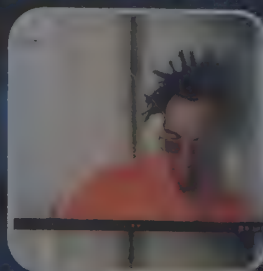
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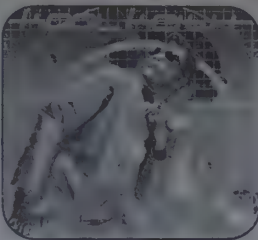
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KOOL KEITH *BLACK ELVIS/LOST IN SPACE* (RUFFHOUSE/COLUMBIA)

Keith Thornton has always been a renegade. In his time with the Ultramagnetic MCs, he implored us to smack his bitch up. Figuratively, not literally. At least, you hope he meant it figuratively.

You see, Kool Keith's got no time for suckas, poseurs, thieves, liars and weaklings, and he knows his true place in the hip hop hierarchy. He's an innovator, always look-

ing for ways to smash down barriers. Since he left the Ultramagnetic MCs, he's laid out his psyche for the world to see in a variety of personas, like Dr. Doom, Blonde Man and Dr. Octagon. Crazy? Like a fox, my friends. *Black Elvis/Lost In Space* is the proof.

Under the arrogant guise of Black Elvis, Keith picks his targets with ruthless efficiency. On "Intro", he brings down the entire mystique of the gangsta, asking them why they walk through a nightclub with a bunch of bodyguards they don't need, or why they insist on driving around while talking on a cell phone that doesn't even work. His rhymes oscillate between manifestations of sexuality and power, notably on tracks like "The Girls Don't Like the Job" and "Supergalactic Lover." These are not lightweight jams; Keith has a rich delivery style and a precise vocabulary, proving that it pays to do your homework instead of acting like an ape in oversized pants.

Keith does have the problem of being overindulgent, and this disc is no exception. It's a sprawling epic that's tough to swallow in a single listen, but Keith has never been known for compromising himself. The production on *Black Elvis/Lost In Space* is exceptional, and so is his

vision. He might be nuts, but smarter than the genre spawned him. ★★★★★
JOHNSTON

LEOMOON (TOPAZ/KOCH)

I'm always amazed at just how pervasive electronic music is. Even ardent rockers are beginning to see the light—or the industrial tide. Take guitarist Steven Harris, for instance. He's played with the Cult, the Four Horsemen, Guns 'n' Roses—it doesn't get much more "rock" than those bands. Harris has turned his talents to trip hop, drum and bass and ambient with Leemoon.

Joining Harris are DJ Steve Erin Moran, whose beautiful voice graced work by Paul Westerberg and Francis Dunnery. What Leemoon achieves amounts to a poor man's Portishead, but this is hardly a slight—Leemoon's material is far more approachable and pop oriented. "Stay" and "Jesus Boots" have a Natalie Imbruglia quality, but Moran's vocals are far dustier. Once hooked, there are a variety of experiments to sample. The pop pieces are great, but some of the work doesn't live. The disc could use some tweaking, but it's worth a listen. ★★★★★—YURI WUENSCH

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reVUEs of this week's
newest discsBLACKIE & THE RODEO KINGS
KINGS OF LOVE (TRUE NORTH)

Blackie & the Rodeo Kings is the name taken by the trio of Colin Linden, Stephen Fearing and Tom Wilson of Junkhouse. Between the three of them and some assorted guest musicians, the trio have put together a double-CD-length set of tunes. Some are their own, some are written by others; most are played in a mellow, laid-back fashion, some are blues, some country, some folk—but somehow, the entire body of work has a common thread running through it.

I know they'd be pleased to hear this, but the closest thing I can compare this to is the *Basement Tapes*, the band's notorious bootleg exposition with a then-fiesty Bob Dylan, which CBS finally had the good sense to make into an actual "legitimate" album some time later. *Kings of Love*, a similarly grounded, song-oriented project in which the individual player is subservient to the overall atmosphere.

Songs covered are by folks like Fred Eaglesmith, Jules Shear, Willie P. Bennett, Murray McLaughlan and Bruce Cockburn, who also plays on a handful of the disc's 23 tracks. For lovers of rootsy, unpretentious music (and, naturally, fans of Linden, Fearing and/or Wilson), this is indispensable—it's a strong collection I'm sure the team is deservedly proud of. ★★★★★—T.C. SHAW

TILT VIEWERS LIKE YOU (FAT WRECK
CORDS)

Like Propagandhi, Tilt attempt to give some real social relevance to the new era of punk rock. On *Viewers Like You*, Tilt win some and lose some.

On previous discs, Tilt's music seemed a little bit more original than this truly So-Cal experience; they rocked and had a message. On *Viewers Like You*, Tilt explore such subjects as WWII veterans, death, the Klan and organized religion. Unfortunately, the band gets bogged down in the subject matter and doesn't rock as hard as they could—or should.

Singer Cinder Block laments quite profusely about the passing of her father, but the words come across as uninterested and forced. Her fantastic vocals on the disc do stand out as a highlight, but the band and the lyrics fall short to acts like Good Riddance and Propagandhi. It also doesn't help matters that Fat Mike's (NOFX) production job is thin and brittle. ★★—BRYAN GUNTER

LOS LOBOS THIS TIME (HOLLYWOOD
RECORDS)

Catch a cerveza and put your boots on—it's Los Lobos time again. This new disc is a kickin' blend of blues, funk and gritty rock 'n' roll that will make you sit up and take notice. The band has left behind their "La Bamba" sound and taken their songwriting in what the band's percussionist Louie

Perez describes as "a more informal approach, more impressionistic."

The title track has a bluesy sound that comes right out of the James Brown school of soul. "Oh Yeah" is reminiscent of the classic tequila-drinking song "Low Rider," while "High Places" is a Lenny Kravitz-sounding funk rock jam. This is gritty, tight music that feels natural and spontaneous, not overproduced and studio sanitized—you can hear the speaker feedback on "Viking" better than in a George Thorogood song.

This disc is not just a good Latino release; it's an amazing release, period. Los Lobos can't be slotted into their former niche when they're putting out music like this—they're just too good. ★★★★★—MATT BROMLEY

ELIADES OCHOA SUBLIME ILLUSION
(VIRGIN ESPANA)

For a relatively small island, Cuba is loaded with talent. Eliades Ochoa and the Cuarteto Patria have been devoted to the preservation of traditional Cuban music since 1978, and show no signs of slowing down. *Sublime Illusion* is a fantastic collection of different styles ranging from flamenco to bolero to tango. Ochoa offers some outstanding guitar work which, coupled with his distinctive vocals, gives the listener a personal tour of Cuba as translated through the depth and sentiment of its native son.

The list of players includes Ry Cooder, son Joachim Cooder and David Hidalgo of Los Lobos. Charlie Musselwhite offers some subtle harp to "Teje que teje," creating a unique blend of American blues and traditional Cuban *guajira* music. Recommended listening requirements are a fertile imagination and a really good pair of headphones to ensure maximum enjoyment of this fine disc. ★★★★★—J. WHEELOCK

ALL SYSTEMS GO!
(COLDFRONT/F.A.B.)

This new band featuring Ex-Doughboy John Kastner and Big Drill Car's Frank Daly and Mark Arnold has all the makings of a fantastic new pop-punk band. Unfortunately, they recently split up while on the Warped tour.

That unfortunate hindrance aside, this CD is actually pretty good. It towers above the last few Doughboys discs and almost makes me like John Kastner as much as I did in his pre-dreadlocks days. Daly and Kastner share all the vocal duties, with each singer trying to sound a little like the other while still not really sounding like either of their old bands. Mostly the record sounds like Field Day/Husker Dü-ish power pop with just a hint of the Ramones. The best performance from the band is turned in by new drummer Matt Taylor, who sounds like he hits the crap out of the skins while keeping the songs interesting. The best songs on the CD are all Daly's, including the love-gone-wrong gem "No Just Us".

It's too bad these guys couldn't get along long enough to come to our city, but if anyone wants a piece of new nostalgia, try the disc. ★★★★★—BRENT OLIVER

WARLORD ROCK THE FOE HAMMER
(SOLID STATE RECORDS)

As a rule, I have a fond distaste for moralizing Christian rock, and Warlord's over-the-top Jesus-freak lyrics were a real turn-off.

That being said, Warlord rock like

no other Christian band I've heard. These guys aren't like Stryper—glam pretty boys who nauseate, not educate—they look and sound more like Slayer. I guess you have to fight Satan on his own turf.

But someone made a real goof when recording Rickey Rodgers's vocals. I mean, it's one thing to want to oversample your voice to sound like Ministry's Al Jourgenson, but it's another thing when those effects make the vocals sound totally atonal. For the most part, Rodgers's vocals are horribly hollow and tinny; it makes for an annoying mix with the heavy guitar assault.

No, Warlord are not a great metal band; they are a passable metal band with questionable motives. Sorry, I ain't buyin' into the church today. —STEVEN SANDOR

JOHN SOUTHWORTH SEDONA
ARIZONA (WATERSTREET/ OUTSIDE)

Toronto's bastard child of pop music, John Southworth, releases his second disc on a new label. It could be the find of the week—if you can find it.

The kid, who emulates Brian Wilson as much as his contemporary Rufus Wainright, has put out a great disc that is much less kitschy and disposable than his first release, *Mars Pennsylvania*. This time around, Southworth has abandoned a lot of the lounge feel of his debut effort for some strong indie-rock production and beautifully sloppy performances by himself and producer Hawksley Workman. The disc is the songwriter's take on pop records like *Pet Sounds* and the *White Album*, with the arrangements thick with Casio keyboards, recorders, percussion, pianos and neat sampled sounds. The singer's voice may take some a couple of listens to get used to, but you'll find it has a sweet simple quality to it that will win you over. ★★★★★—BRENT OLIVER

THE DIRTY DOZEN BRASS BAND
BUCK JUMP (MAMMOTH / ATTIC)

Despite the disc's blues-derived title and the cover art's obvious reference to rough-and-ready urban landmarks like Memphis's almost-mythical Beale Street and New Orleans's notorious French Quarter, the Dirty Dozen have shifted on their axis, away from the bluesy sounds that made up the bulk of their debut (1996's *Ears To The Wall*) and into full-on jazz territory.

In as few words as possible, one way to describe *Buck Jump* is to say simply that Chris Robinson didn't write the liner notes for this, the band's second disc. In a musical plot twist, the band's rollin' and tumblin' street-blues sound has been replaced wholesale by a fixation with free-form noodling that has more to do with the Shuffle Demons than with the Meters.

The change in direction is so abrupt I had to check if the group was still made up of the same musicians, and with the exception of trombonist Revert Andrews, the lineup remains intact. I can't help wondering if Andrews saw the writing on the wall and split, or was he just the only guy who wouldn't attend night classes in be-bop?

Either way, it's a safe move towards respectability. This Dirty Dozen aren't as dirty as they used to be, and as Chris Robinson asked in 1996, "How do you tell your mom [that] dirty is better?" ★★★★★—T.C. SHAW

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spins alternative rawk

\$1.75 PINTS UNTIL 10:30 PM

MONDAY 23

MAIN LEVEL: 10551 MONDAYS

DJ LEFTY plays hit after hit!

\$6.75 DOMESTIC JUGS & \$1.00 HIBALLS
TIL MIDNIGHT

TUESDAY 24

MAIN LEVEL: SYMPATHY FOR THE
CLUB SCENE w/DJ CHUCK ROCK
punk, ska & rock 'n' roll
HAPPY HOUR UNTIL MIDNIGHT!

WEDNESDAY 25

MAIN LEVEL: WORLD DOMINATION TOUR
w/ DJ BIG DADA and NIKROFEELYA
goth & industrialPEASANT-LIKE DRINK SPECIALS:
\$1.50 HIBALLS & 25¢ DRAFT UNTIL MIDNIGHT

THURSDAY 26

MAIN LEVEL: HARD TIMES
with DJ DAVEY JAMES rebar resident
and DJ BRENT CARMICHAEL
(victoria—phatt phunk rec.)UPSTAIRS: GOOD TIMES w/DJ SLIMBOY
75¢ HIBALLS/\$6.25 DRAFT JUGS TIL 11PM10551 MONDAYS
featuring the grooviest dj lefty
retro and dancefloor favorites new and old\$1.00 hiballs &
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Bride of Frankenfringe unveiled!



Reviewers

AM—Andrea Martinuk
AS—Adele Sacks
DJ—Dave Johnston
DR—Dan Rubinstein
DSL—Dierdre St. Luke
KH—Kristy Harcourt
PP—Peter Pachal
NS—Nicola Simpson
SS—Steven Sandor
YW—Yuri Wuensch

After Eve

This play takes over where the biblical story of the Garden of Eden leaves off. Four new plays explore the death of Eve—she is murdered by a VCR, dies as a child, dies of breast cancer and realizes she is in heaven. All the plays are ripe with imagery; Eve in her red dress put on to celebrate receiving her high school diploma, Adam recalling the macaroni dinner at day care. But the most memorable images are those in Theissen's *Apple* where a breath hangs in the air and apples and breasts weave into one. James Toupin is engaging in three roles: the jealous husband Earl, the reminiscing teen and finally the tempted husband. *Ethereal Eve* is unclear and becomes a weak link in this production. Overall, it's an interesting exploration of death and dying, hope and love. —AM

Ahead of Myself



I don't mind quoting other publications—sometimes they really get it right. "Jack Kerouac meets Spalding Grey," the Montreal *Mirror* wrote about Steven Schnoor's wonderful road-trip monologue. "Schnoor is a riveting storyteller."

Striding into his allotted classroom at the Academy of King Edward, Schnoor sits at the teacher's desk, turns off the Discman and launches into a tightly-written, well-polished, nicely-performed and, I dare say, well-lived whirlwind of a trip.

"All my life I wanted to leave Winnipeg," he tells us. And then, slipping into flashback-scene mode brilliantly on several occasions, he tells us where he went, what he did, who he met—and what happened next. Despite only a handful of props and no lighting technician, Schnoor vividly transports us to a Vancouver basement suite and the kitchen of a restaurant in Dawson City, using just his voice and background music. He recreates his stoned epiphanies, then moves on to the next city, the next chance encounter.

When Schnoor headed south for the "crazy freedom" of Mexico, it felt like I was in the car with him. But trips like these, of course, are at their essence individual. I'm just glad Schnoor decided to share. —DR

And at Night We Dream

Dreaming is exactly what the audi-

ence will be doing at the end of this play—because by that time they'll have fallen asleep.

The plot is plodding and stiff and never really seems to go anywhere. It's patterned after the style of *The Truman Show* and, to give it credit, it does follow that style very closely. However, there are large gaps in the characters and the ending seems abrupt and contrived. The audience feels cheated and doesn't really receive the satisfaction they deserve.

While Hal Cook and Nancy Rakovsky are a wonderful team and work well together, they give the audience nothing to love about their characters. There is also nothing for the audience to empathize or identify with. The pair never relax into their characters; they only go around in circles.

The high point of this play is the brilliant performance by William Houston. He shines on the stage and grabs the audience's attention. The audience perks up when he makes an appearance—and sags when he leaves. The only unsatisfying aspect to his role is that there isn't nearly enough of him.

However, not all is lost if the theatregoer likes the mundane, postmodern plots that seem to have become popular recently. The actors do give their all and try to hold the audience's attention, but their efforts drown in a badly written play. —DSL

Anne of Green Gables

"Amateur" best describes this retelling of Lucy Maud Montgomery's consummate Canadian classic, performed by the jarringly young cast of Stage Polaris. But amateur is not necessarily synonymous with poor. Having teenagers play roles several years their senior is certainly distracting, but if they find the right tone the results can be pleasant indeed.

Such is the case with Kimberly Williams in the title role. She starts off somewhat shakily (with a bewildering quasi-British accent), clearly needing to cover a lot of ground if she hopes to win over the audience, let alone Marilla and Matthew Cuthbert. Through a determined performance with the right dose of spontaneity, Williams succeeds. She's helped by some budding talents: Jake Hasteley as Matthew has a charming gentleness and Kelsie Acton delivers some needed enthusiasm for her role as Mistress of Gossip Rachel Lynde, though she's also the clear winner in the fluffed-line championships.

Like Anne, however, the play tries to do too much. The whittled story doesn't allow the cast much room to add flare to their limited stage time. By the end, the troupe seems to be merely going through the motions of Anne's story, anxious for it to be over—a feeling mirrored in the audience. —PP

Aspects of Sex

Why is there such a double standard about nude buttocks? Female buttocks mean sexuality and erotica. But a guy's ass, especially when it's inadvertently hanging out towards you as the lights come on—now that's comedy.

I was worried about *Aspects of Sex* right from the start. It wasn't

Peter McGarry's butt that concerned me; it was the fact that the audience found folly in his exposed coltus interruptus. Their polite giggles—and McGarry's university lecture-like promise to delve into the underbelly of the history of erotic literature—did nothing to alleviate my fears.

Billed as a celebration of the beauty, poetry and humour inherent in the last millennium of erotic literature, *Aspects of Sex* at times verged on juvenile titillation. How many times can words like "hard" and "stiff," not to mention a string of blunt allusions to blowjobs and erections, elicit laughter? Often enough, apparently, judging by the response of the mature (at least in terms of age) audience.

McGarry and co-star Erin Geraghty did display some wit. I enjoyed their under-the-kilt take on the *Macbeth* dagger scene, their thrust into *Fanny Hill* was funny, and they do seem very comfortable together on stage. But as long as we're talking erotic British comedy, the difference between this and Benny Hill isn't all that clear. —DR

Babel Rap

A modern take on the Tower of Babel story, this play offers passable entertainment. Shannon Clish and Destiny Fitzgerald do capable jobs as two labourers working well above the Earth on a tower to heaven. The play focuses on their debate about how God would react once they get to their goal. The casting is intriguing; it's a gutsy call to place two women in roles originally written for men.

At only 30 minutes, the play is perfect for people who want to go to the theatre but don't want to spend an hour or more away from the sacred beer tent. But this lay left me with only one nagging question: Is it still *deus ex machina* if God is a character in the play? —SS

Bald Faced Lie

To quote a segment from *Bald Faced Lie*, sketch comedy can be risky, addictive and dangerous. The segments are short and rely on a keen audience to catch their twists. There are times in this show when the audience doesn't bite, but when it works, the crowd is enthusiastically beside. From the romp of the jug band opening scene, and with sketches ranging from Satan's board meeting (where we meet the exec responsible for greed, destroying the earth and treating the workers like shit), to a tender version of *Home Improvement*, there's a lot of fun to be had from this Seattle company. —KH

Bolshi Bash

The Winnipeg General Strike of 1919 isn't really the kind of material you'd think of using for comedy. If you believe that deifying the idea of worker's rights in the face of corporate greed to be ripe for a laugh riot, then perhaps *Bolshi Bash* is the show for you.

Steven Weller plays Cecil McDowner, a factory owner with dreams of profiting from the invention of a flying bicycle. His dreams, however, are cut short by a city-wide general strike. McDowner makes it his mission to destroy the

labour protest, climbing the heights of his folly and eventually crashing down.

The metaphor of the flying bike and the legend of Icarus are probably the most clever thing about this production. Weller races maniacally around the stage, chewing the minimalist scenery as the misogynistic, racist factory overlord, all the while supported by slide projections of various characters and settings. The screen is situated far off in a corner, removed from the centre of the action and forcing you to refocus your attention constantly. At one point, Weller is forced to fiddle with the projector to bring up a slide, essentially destroying the illusion of what he has laboured to create.

Weller and director Mark Henderson allow the politics to weigh too heavily upon the show, sacrificing any attempt at telling a tragic story. It basically becomes the theatre equivalent to those Chick tracts you find in phone booths and bus stops, where everybody goes to Hell for listening to rock music. The play isn't particularly funny unless you share their view of the world, turning *Bolshi Bash* into an inside joke, and you end up learning nothing. —DJ

The Bone House



Terror is born of the soul and we are all thrill-seeking voyeurs—that's what *The Bone House* aptly reminds us of in no-nonsense, graphic terms.

This interactive play, draws the audience in by having the plot rotate around them. This is not a simple gory horror happening to someone else, this is happening to audience members. The truly frightening thing about it is that no one knows who the killer is—that's the point.

Adam Henderson, who plays Eugene Crowley, is a mind hunter searching for a serial killer. He draws out the background on the Midnight Cowboy in his plea for the audience's assistance. Part of his appeal is the way he plays on that part of the audience that wants to see gore and death. Using a slide projector and moving the audience from seat to seat is his way of physically getting the audience closer to the action.

His assistant Jacob, played by Chris Fassbender, seems none too stable—he seems to be the love child of Beaver Cleaver and Satan. His angelic face holds the eyes of insanity in a part that Fassbender seems eager, and is well able, to play. He moves silently around the audience, only grabbing their attention when necessary and fading away to obscurity when he's not needed, a disquieting talent when the audience remembers he is there.

This killer is never seen and never forgotten. His voice rings in the ears of the audience and runs chills down their spine. No one seems able to put his last words out of their minds. Rhonda Todd, on the other hand, is a sweet beacon in

Audience Reviews

AAAAH! (A Sketchy Romp)

"It was great, really original. The humour is pretty Canadian-baiting Canada against the States. We loved the sketch. The Great One's [Cretzy] pads, but we were split on *Filles* skit. [Roy liked it, I thought it was lame.] And *Charlie's Angels* sketch was too." —Roy Schmelzeisen and Roger Luard

The Adventures of Izzy Scorpio—A Graphic Novel/Old Trees

"I really didn't understand it a whole lot. There was lots of good dance going on there as far as modern dance is concerned, but I don't think I'd recommend it to a whole lot of people." —Patrick Gleason, teacher. "I liked it. This show would be good for someone who's pretty open-minded and who is into dance. I guess that's not my dad." —Andrea C. student

Alleged Dances

"I think the ensemble of the performance conveyed a lot about the angst of modern life and at the same time combining that with a certain sensuality and a great visual variety. And some very pretty young women. Those who are really searching for that path, that answer that they're looking for, definitely, this is for them." —John Young, dance enthusiast

BeeBee and the Big Question

"Not long enough!" cried one four-year-old. "Wonderfull!" exclaimed another, and "Straight up and not condescending," grinned a parent. "I didn't see anybody frown after the show—and two-year-olds are a tough audience to please!" —Bill, a Fringe volunteer, commenting on various viewers responses (AS)

The Best of Urban Myth

"On a general level, I thought it was a good play. It was funny." —Jolene Coward. "I thought it was funny, too. The only thing I didn't like was the drunken Indian thing. The song was cute—if it had been an Indian doing it, it would've been different. But it was a bunch of white guys. I thought it was racist." —Kay Patterson

Cobra Girl

"Wow. I have no idea how they do that. I think I need another surgery degree to explain this one. It was well worth my dollar." —Elke Appersbach

Die-Nasty: The Fringe Late Night Cabaret

"I was kind of drunk in there. I don't really remember too much. But I was laughing. Maybe that's why." —[Name obscured]

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Reviews

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in the midst of a fog of insanity, though her character cannot be said to be too stable herself. Like a ghoul, she pulls at the audience's sympathy while feeding their need for more blood and death.

Marty Chan has written a superb tale that makes *The Blair Witch Project* look like a light farce, beautifully pulling the audience in so that they forget they are spectators. A highly terrorizing thriller that will make everyone want to talk just a little quicker at the end of the night. —DSL

Bonnie Dangerously: Fast Times With That Guy Clyde



Actors Renee Iaci and Tom Jones (who also stars in the excellent *Sancho's Revenge*) tell the "true" story of Bonnie and Clyde at a breakneck pace, changing characters and events without missing a beat. While their pacing doesn't give the audience even a second for distraction, it also makes everything fly by too fast; you feel like you've been given the *Reader's Digest* version instead of the full play. The actors are excellent, but adding a few more minutes onto this play for character development would have helped immensely. —SS

Bottom's Dream

Veteran actor Alan Lovett and The Zoom Company from Melbourne, Australia have brought us one of the best shows of this year's Fringe—*Bottom's Dream*. In 1995, the troupe received rave reviews for *Rape*, and in 1996 for *Alf and the Kid*. This year, they bring a fresh twist to Shakespeare.

Lovett plays the donkey-headed Nick Bottom of *A Midsummer Night's Dream*, who waxes rhapsodic (and bunt) about his acting career and that strange night when he performed at the Duke's palace. He's a frank yet humble soul, susceptible to flattery—and completely unprepared for the attentions of his stage manager Penelope.

There's a reason he rejects Penelope's advances, even if he doesn't show it. The strange dreams he has about his time in the forest with Titania, Puck, Peaseblossom and Mustardseed confuse him, but not the audience. According to him, he's an "intrusive member" of the troupe, hired for his "ineffectual" qualities. Okay, so he's an ass and he needs a good dictionary, but the love in Lovett's one-man show is the way he connects to the audience. The intimacy with the audience comes from Lovett, not from the show. Lovett's compelling performance is completely believable, and a joy to behold. —NS

Bushed



Master Rogers, Solid Gold Dancers, Definition & Jim Perry, *Carrie*. If any

of these references mean anything to you, something, then you may enjoy *Bushed*. This variety sketch production is great late-night fare: it's energetic and a little off colour. The variety sketch format is a nice break from all those Fringe monologues out there. Okay, not all the sketches had me splitting a gut but the couple in the second row almost lost it (to each his or her own, I guess). The dueling Tennysons and the urban tales were particular highlights. —AM

Catch Us If You Can!

Catch Us If You Can! is three plays by Fringe veterans. *Flop Cop* by Laura Cunningham introduces us to a cop sent to arrest a playwright with a work in progress before he lapses into a monologue and attempts audience participation. Full of local references, this is an amusing piece about a promising playwright. *Ferris Wheel* by Mary Miller is a touching play about a woman who rides the Ferris wheel once a year on her birthday because "you should do one thing that frightens you once a year." The third play is *The Visit* by Marty Chan, an odd interlude between two very civilized people. Mr. Darby has come a courting until he suspects Mrs. Havisham may "cut" their relationship short. The plays are light and entertaining, with excellent performances. —AM

City Boy in a Cowboy Town

Poor research is the sign of a lazy writer; Mark Leiren Young's script is one of the laziest pieces of work I have ever been subjected to.

This play is composed of a series of stories told by a city boy who goes to work for the *Williams Lake Tribune*. The "city-boy-goes country" humour never rises above tired clichés, but that's not my main bone of contention.

If Young wanted to parody the *Williams Lake Tribune* so badly, why didn't he study it first? His "stories" show that he has no sense of what it's like to be a small-town reporter. Director Wes Borg must also take the blame; as an accomplished satirist, he must know that one must understand the topic one is parodying.

The final story, in which the reporter tells of the time the accused brought a bomb into an incest trial, flies in the face of Canadian courtroom procedure. In all incest cases, the gallery is ordered out of the courtroom; the reporter would have had to make an appeal to stay. All this would have required was a little research.

Earlier in the play, the reporter says the cops suspect he's using a scanner to get scoops. That's not news; that's common practice. Every small-town paper I've worked for had a scanner, and the cops were totally cognizant of the fact.

Finally, the reporter reminisces about the time he made the typo "graveyard shit" in the paper. In the *Williams Lake Tribune*, that would have been highly improbable—it's one of the last papers in the country still set in hot type.

I don't like to spend an hour getting my intelligence insulted; that's what I have an editor for. —SS

The Cracked Linoleum

Last Minute Productions should have been less concerned with the crack in the linoleum and paid more attention to fixing the flaws in the play's text, lighting, directing and

acting

The major problem is the con fusing and incoherent script, made up of clichés, tantrums, useless poetry and a predictably boring storyline. Then there is a constant stream of repetitive scenes in which the main character, Cynthia, bounces from speaking to her Dad in the bathroom to sleeping with her boyfriend. Therefore the lights are constantly fading in and fading out. Not only are the blocking and lighting tiresome, but the actors weren't even acting—they were just speaking their lines.

Unfortunately, the entire cast maintained this low energy and monotonous pace throughout the entire performance. The only remotely funny part of the play was when Randy, Cynthia's future husband, appears and makes a few cheesy come-on lines to her at a party. But that scene is short-lived and the play continues at a deadly pace until it finally finishes with another long, boring, faux-poetic speech by Cynthia. —AS

Crave



"If this makes no sense, then you understand perfectly," Alex Dallas's character says, stoned. Leave your expectations at the door, in other words, because *Crave* will destroy them in no time.

Playwright Sarah Kane's script makes no attempt to be anything resembling a linear story, and English Suitcase Theatre have effectively translated her exploration of living in a bleak, lonely world with magical results. The audience is served with a choreographed dance of words, which eventually begins to resemble a musical piece, performed by a quartet. Consequently, characters alter volume, repeat phrases and bounce their lines off one another in a dizzying fashion. Ron Jenkins's monologue is a brilliant solo, like the lead violinist standing to deliver the virtuoso performance. His moment is a breathtaking example of technique put to brilliant use, as he spits out a scenario of obsessive love. You're left without much more than a heart-beat when the rest of the cast kicks back into the rhythm.

"You're never as powerful as when you're powerless," invokes another character, played by Keith Thome. Much of *Crave* deals with the idea of finding something in the void of modern life, where words and people rush by each other and we're left with our own psyches to comfort us. Yet when we crave the touch and the love of another so desperately, as Jenkins' characters desire, we'll go to obsessive lengths to find and keep it. In the case of Ardith Boxall's character, we could simply give up hope and wish for death, which is a sort of return to the womb. "I want a mother," she pleads. You can't help but have a chord struck inside of yourself.

Crave is as far from conventional theatre as you can get, and to the seasoned audience may appear to be an actor's indulgence, but it has an undeniable power. —DJ

Detention Divas

After seeing this show, I'm glad I decided against being a teacher. There might be altruistic benefits to the profession, but this hour-long presentation by a collective of working teachers makes the job seem pretty grim.

Detention Divas is a rapid-fire insight into the life of a teacher, from the halcyon days of practicum to the bitter realization of the daily grind where you don't even get enough time to do laundry. In the words of one of the performers, you might as well forget about wearing underwear until July.

The skits and monologues are fast-paced and cut to the bone, attacking matters such as classroom pranks, meeting parents and dealing with colleagues. A variety of conventions are used with mixed results, such as a cranky rap about an unruly child known as "Garva Boy." Although it's inspired, it's not nearly as funny as other segments. A series of advice tidbits for substitute teachers is fiercely amusing, as prospective instructors are told to follow playground signs and find children with backpacks in order to find the school of the day.

A skit involving a teacher-parent meeting is equally vicious, using a kazoo in place of the parent's voice à la *Peanuts*. The teacher, frustrated at not being able to convey her objectives, finally screams, "I'm actually thinking about getting into real estate!" Judging from the knowing laughs in the audience, there's more than one teacher in the room who has shared that thought.

A haphazard attempt at parodying the Village People with "ADHD" and a misaligned slide projector are among some of the amateurish marks that prevent this production from truly soaring. However, much of the satire provides a unique insight into the troubled occupation, which has been recently fallen victim to unreasonable expectations, cutbacks and downsizing.

This show, no matter how cornball the sentiment might be at times, proves that teachers are willing to be superhuman every day to eternity. Or so they say. —DJ

A Dog's Tale

The New York City-based children's theatre company have returned to Edmonton's Fringe festival after producing last year's *FourPlay*, and it doesn't seem like they'll have the same kind of success this time around.

"It started kind of weak," commented Ann Henry, who attended to show with her daughter Jennifer. "It gained momentum as it went along. There was a warm feeling at the end, however."

Sally Christophe found the dogs to be a nice touch, as the play is set in the world of a lovable bunch of canines. However, she was talking about real dogs, not a bunch of actors in puppy ears.

"I didn't expect it, and neither did my daughter," she said. "It was a nice touch, and made the story seem much more real for the kids. The performers were a little weak, though. I think they forgot that kids are smarter than we give them credit for."

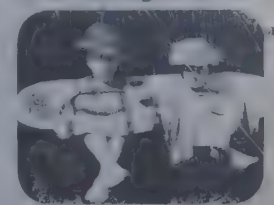
The comment took her daughter by surprise, as well. It isn't every day you hear that from Mom. —DJ

Double Climax

Interior: Sutton Group Stage, a.k.a.

Acacia Hall, a.k.a. Venue 2. An energetic physical performer, Brian Neel, captivates his audience by performing his latest one-man murder mystery. However, this is unlike any other murder mystery because Neel portrays the victim, the killer, the detective and yes, even the vixen. Cut to the fact that Neel brilliantly combines physical theatre with film noir; his text is a screenplay and every word is spoken. The audience is engrossed in Neel's unpredictable and suspenseful plot about a strange love affair gone terribly wrong. Zoom in: his multitude of facial expressions and rapid transition from character to character illustrate his impressive versatility as an actor. Close-up: remarkably, Neel is able to create an imaginable film world for his cast of characters with only the use of his voice, his body, music, two chairs and a needle. Cut to: evidently, Neel's stunning performance did not go unnoticed by the audience. Sound: applause. Fade out: extremely satisfied Fringe viewers. —AS

The Drowning Girls



There's something incredibly frightening about even an instant of submersion under water. It's the loss of control, that trapped-in-a-tent-with-the-Blair-Witch-outside moment of panic—like the time my older and much bigger brother dunked me under the waves of the Atlantic during a family vacation in Delaware. In *The Drowning Girls*, a true-crime tale of two women murdered by their scheming, money-grubbing husband, Daniela Vaskalic and Beth Graham strike at that fear with deadly aim.

After an introductory barrage of details about some of history's greatest drownings, they launch into a non-linear reconstruction of the lives of Beatrice Constance Annie Mundy and Alice Burnham, both of whom had the misfortune of falling for the evil, and unseen, George Joseph Smith. Vaskalic and Graham, in varying degrees of wetness thanks to the omnipresent bathtub at centre stage, deliver loud, captivating performances in the Catalyst Theatre's small space. The lighting effects are, well, effective, adding mystery to the mood and vice versa.

My only complaint is that the play's comedic elements were lost on me. Others in the audience had no trouble laughing, however, so perhaps it's my problem. But I forgot all about my lack of merriment as the parallel stories converged and concluded. And I won't think about hating the same way again. —DR

Edward II



Director Darin Saretzky's rendition of Christopher Marlowe's *Edward II* is impressive, despite its almost too-simple realization. The players have

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no real costumes (apart from anonymous dark T-shirts and jeans) and instead differentiate each other through masks. The result is eerily effective—the play feels current even though it purports to portray events centuries past.

Hitting the feeling further home are the play's reverberating themes of homosexuality and intolerance of it. After portraying a gay-bashing in the opening scene, which functions more as a preface, the performance then explores how revulsion leads to tragedy. The seamless transitions between scenes are noteworthy; from opening to close, it seems as though there is never a moment when the stage is empty.

For the most part the cast is brilliant. In particular, Susan Latham as Queen Isabella manages to capture both the sympathy and weakness of the character. Her performance is almost too sweet; when she betrays Edward for Mortimer, you can barely believe it. Mortimer himself is brought effectively to life by Harry Lehman and his booming voice. Nathan Durec as the Earl of Warwick occasionally overdoes it and Shannon Ekert's Lancaster seems to suffer from the opposite problem, but in all, *Edward II* achieves a decisive victory. —PP

Escher's Hands

Like Escher's image of two hands drawing each other, the lines between author and character become confused in this clever and very well performed play. Sandy and Gary are writers collaborating on a story. As they wrangle over the

story's tone, the audience is treated to an interesting look at authorial devices and agendas. Control over the action twists back and forth with authors and characters claiming power over their own stories—struggling to fight (and write) back. —KH

Euripides Freakout

"Okay, so you want to hear a story." These are the first words writer/director/performer—and *Vue Weekly* theatre editor—Paul Matwychuk utters on stage in *Euripides Freakout*. Unfortunately, it was another 30 minutes before I could get into his version of *The Bacchae*.

Though the energy of the show takes a little while to get going, Matwychuk's use of language is superb; it evokes strong images and is lyrical to the ears. His rhythms are almost Beat, and I expect this would be a terrific play to read. Where *Euripides Freakout* fails, however, is where many one-man shows fall apart—connecting to the audience. As a writer, Matwychuk is superb; as a storyteller, he loses his way. With his line of sight somewhere over the audience's collective heads, it takes a while for him to connect (perhaps due to nervousness), and by the time he does, it's easy to drift away from the story he's telling.

I'm always impressed by anyone who can write and memorize an hour-long monologue, but it takes more than lyrical writing and muscular language to produce a compelling performance. While *Euripides Freakout* is a beautifully written play, it lacks the confidence and intimacy required of a really successful one-man show. —NS

Fen

When reviewing Fringe plays, the critic should be more forgiving than with "professional" theatre; critics must allow for a certain level of amateurism.

That being said, there is no way to justify *Fen's* existence in this year's Fringe. It is a singularly awful piece of work. I felt my will to live being sapped as I tried to last through over an hour's worth of obfuscation.

The play, written by Caryl Churchill, attempts too many plotlines at one time—none of them at all interesting. With no time for character development, it makes it impossible to care about anyone in this piece. The play contains 22 characters, which Common Bonds Theatre tries to pull off with a cast of only six. It makes for a confusing, disjointed piece of work, where characters are shuffled as easily as a deck of cards. After about 15 minutes, you realize you don't care about any of them. When the main couple, Frank and Val (at least that's who I guess the actors were playing at the time) begin contemplating suicide, you just want them to get it over with, so you can be freed of the theatre and follow a more interesting pursuit, like clipping your toenails. —SS

Fever-Land

With *Fever-Land*, playwright Stewart Lemoine presents very talented actors, complicated and endearing characters, attention to the finest detail, and an exceptional script.

One of the greatest qualities of this production is its visual simplicity. You won't find any video projection or strobe lighting here. Lemoine trusts in his audience's

imagination: a bag of popcorn evokes the zoo, a strip of plush carpet becomes a motel room.

The play's characters have a very endearing kind of innocence. Betsy Locke (Barbara Gates Wilson) is a mousy home-ec teacher who sings alto in a choir. Forced to re-audition by the choir's terror of an administrator, she has an out-of-body experience and meets up with two fairies who accompany her on a look back at her recent affair with Clark (Jeff Haslam) the choir's conductor.

There's not a weak performance in *Fever-Land*. Cathy Derkach is so consistently annoying as Dianne Tupper, the social convenor with the cheating husband, that the glimpse we see of her frailty is tremendously touching. The fairies—the hilarious dandy The Erlking (John Kirkpatrick) and the insatiable Myrtha, Queen of the Willis (Leona Brausen)—are delightful. —KH

From Mozart to Queen and Elvis Presley

Contrary to the title, this show is far more about religion than music. Alice Delfino performs liturgical dance about the life of Christ. The performance is a series of six dances introduced by a narrator, each followed by time for prayer. Perhaps the most engaging moment of the piece is at the end of the dance "Gethsemane." After portraying the wrenching pain of the crucifixion, Delfino turns her back from the audience and bows to the church's enormous crucifix that has been the dance's backdrop. Clearly, Delfino's true audience is God—our role is simply to witness her sincere devotion. —KH

Fuck, Yes!

Where a film like *Forrest Gump* embodies the American dream through fantasy—you know, how to succeed without really trying—then *Fuck, Yes!* is a bit more grounded in reality. The play follows Norris, a reprobate and unemployed bum, who can't seem to reconcile his relationship with his wife and kids. One day, however, he unwittingly finds his own religion simply by saying, "Yes!" Suddenly all he worried about is cast off, and his laissez-faire attitude serves him well.

The alternative to a "yes" answer is unthinkable, and Norris's (now the Reverend Wing Foo Fing) idealism is met with open arms by his followers, though it's obvious he hangs on his own belief by a thread. As a religious leader, Norris leaves a lot to be desired—both in terms of scruples and message.

Here's a play about giving advice, smiling in the face of adversity and simply being lost. The cast is top-notch with the right amount of energy, cynicism and sardonic wit—people should obviously be aware of a language warning. The play certainly struck a chord with me and anyone wondering whether they should see it I have this in response: "Fuck, yes!" —YW

Genesis

Warning: BONK! productions submitted their Fringe program notes, then changed their play. What they describe is a play that "journeys beyond entertainment, into the realm of personal enrichment. Nudity and language warning." What we get are three good monologues by Don Nigro (favourites among the

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of all that time in the bed beforehand, or maybe because they were really good. What? At least I had a good time. George Ivey

Domestic Blast: Three Operas for the Home

"I enjoyed them, and even tastes good! The first is dramatic and poignant; the second was entertaining and a sendup of Julia Child's shows. The third opera is a show. This show proves that opera is entertaining and accessible. A good introduction to opera!" —Sally Hunt

Einstein's Brain

"Basically, Einstein's brain has been stolen and there's a bunch of artists who wanted to do experiments on it. They fight amongst each other to see who gets the brain. The performance is funny, but I don't think it's as good as that's likely the best I recommend it to anyone who enjoys their comedy." —Erik Allen

The Emily Sisters Practical Advice for Young Girls

"It wasn't what I expected. It was like the writer ran out of good material, so they decided to fill up the space with songs. If you like Barbara Streisand and *My Fair Lady*, maybe you'll like this. But I didn't. A bad piece." —Name withheld by request

Everybody Wants a Corvette Summer

"It was pretty realistic. I'd guess that the writer knew something about tree-planting and being in the bush. It was funny, but sometimes it was a bit too philosophical. If you don't know anything about tree-planting, you might not get all the jokes. The two main actors gave great performances, though." —Name withheld by request

Fatty Goes Wild

"*Fatty Goes Wild* was great! Very funny and well acted. We decided to see it because based on the write-up in the program it was sure bet. All of the young actors did a great job, and the uncle (Jeff Haslam) was especially funny. He was a surprise highlight." —John

The Garden of Forking Paths

"It was... thick. There was a lot of time in 70 minutes. It reminded me a lot of a play called *Four Worlds*, or that Gwyneth Paltrow movie where one thing happens and she catches a train, and sometimes else happens if she doesn't. It's about possible outcomes. I liked it a lot. I'm still thinking about it." Mark Huculak

Garneau Kid

"If you liked *Life After Hockey*, you'll love this nostalgic look at growing up in Garneau. The themes are

divine

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one-act festival circuit) that are, unfortunately, poorly realized. This inexperienced group of women try to bring these pieces to life, but their characters all lack direction and focus and fail to tell the story. And by the way: there's no nudity. —AM

Get Outta Here!



There are many wonderful, improbable moments in *Get Outta Here!*, but the beauty of this play is how so many odd, hilarious and emotional scenes evolve so naturally from such a simple premise.

The show today has been cancelled, the German-accented janitor tells us while sweeping debris from the stage. You should just go home, he says, the play wasn't worth seeing anyway. But then Georg Xoeniger—sort of a Teutonic Mr. Bean—begins to reveal bits of the show, and of course his desire to jump into the spotlight. Enter the theatre techie, played by American Andrew Stanley, who tells the janitor to clear the place out and go home.

Koeniger and the initially reluctant Stanley take turns delving into their lives. While one is offstage, supposedly working, the other is reminiscing and transporting the audience to some meaningful memory. Stanley's recollections of his career as an announcer garnered belly laughs, and Koeniger's stunging solo on the air drums was breathtaking. I don't know which was better, his flailing around or the sounds.

I've never used the word "romp" before, and I'd call this play a romp if not for one crucial factor: on top of all the laughter, there's a tender, beautiful message, too. —DR

Girls on Top

In the fast paced world of New York City, women of influence and power don't have time to concern themselves with things like feminism. "Girls can't have enough glamour," says Jen, an obsessive publicist.

The ride to the top is a tough journey and staying on top is even harder. For Chrissy (Pamela Levin) and Jon (Carol Sirugo), they will insult, cajole and manipulate anyone and everyone in order to keep their clients they have and get even more. When their paths cross with the star-struck Sam (Casey Cunningham), they accept her only because she knew Ricky Martin prior to his fame.

He used to baby sit me," Sam says innocently. They hire her on the spot as their Girl Friday. Like their blind pursuit of money and glory, they fail to see the serious repercussions until it's too late.

What could have been a wry satire of feminism and commercial frenzy becomes a bag of bizarre interludes and mixed messages. It's clear that they wanted to make a moral lesson out of Chrissy and Jen's gradual disintegration, but they take a long time getting there. The transitions make effective use of dance, but they could have been much shorter as they detracted from

getting on with the story.

There's some very funny material, but it gets weary fast as it stumbles toward an awkward conclusion. The interesting characters suffer because of clumsy dialogue.

There are good ideas throughout the play, including an ingenious use of a minimal props and lighting, but it could have used some focused direction to help shape the weaker scenes. Girls might be on top, but they could have used some perspective. —DJ

Go Big or Go Home



Since she was born into the world, Bridget Ryan knew that being big was going to be an issue in her life. She isn't a large woman, but she was a big baby, and since then she's been raised to do things larger than life. "Go big or go home," she says, recalling her father's advice, and this highly entertaining show is her attempt to celebrate the largeness of life.

Throughout the hour-long performance, Ryan and her accompanist, Laurie Fumagalli-Ross, explore the possibilities of living life with passion and vengeance, mostly through a collection of show tunes and standards. The songs are loosely connected through Ryan's monologues and reflections upon her own experiences, and it's a wonderful showcase of her charismatic stage presence.

Remembering dinner in the family household, for instance, morphs into a highly demonstrative version of "Yum Yum Yummy Yum," complete with familiar phrases like, "Are you going to eat that?" Ryan is extremely adept at engaging the audience, winning them over with a self-deprecating attitude and a winning smile.

Her singing voice is sweet and versatile, as she finds fresh directions in her material, and turning music into an effective narrative tool. "Swing" is given a deliberately flat reading to emphasize her lack of soul, something she discovered when she moved to the capitol of hip, New York City. Abba's "Money Money Money" is the centrepiece of a hilarious monologue about getting a bank account in the Big Apple, while her rendition of "Lover Man" reveals her talent for puppetry; Ryan delivers a heartfelt performance using a stuffed version of Gretel without sacrificing the laughs.

Along the way, she slips in a creative reading of Mervyn Cadell's "The Sweater," a killer version of Irving Berlin's "Mr. Monotony" and a touching tribute to her sister, local actress Kate Ryan, with "Old Friend."

By the end of *Go Big or Go Home*, you feel like Bridget Ryan is an old friend of yours. The show is unapologetic in its optimism, and a great deal of whimsical fun. —DJ

Goddess



"It's hard to be a goddess when you're name is Sandra." Or so says Alex Dallas. She has the feeling that

there's something more to her life, that she isn't what she has been brought up to believe.

The latest production from Sensible Footwear is a one-woman showcase for a female in search of her origins. Dallas is a skilled storyteller, weaving the rich tapestry of her life through vibrant descriptions of growing up in a middle-class home. Everything about Dallas's performance is engaging, as she draws out her memories with charming detail.

The allusion to the goddess permeates the story with a mere mortal trying to discover how she came to be. Mysterious circumstances and shadowy figures populate her world, and she is forced to climb and dig. It seems that nobody wants Dallas to know about why she doesn't resemble anyone in her family, and she realizes she's a party to this conspiracy. "I have a pact with the strangers who make up my family, and for some reason I don't betray them," she says at one point.

Dallas skips through her story with wit and honesty, touching upon topics such as idealized notions of love in film, Valentine's Day, and teenage sexuality. By the end of *Goddess*, you gain a sense of empowerment from Dallas, and the audience is rewarded with a sensible resolution to the journey. This is a touching, intimate performance from an extraordinary talent, and it makes you realize that destiny is under anyone's control. —DJ

The Great Gatsby

There's a line in the opening moments of this play that reverberates. Nick Carraway, Gatsby's neighbour and our narrator, recalls some advice his father once passed along:

whenever you feel like criticizing anyone, remember that not everyone in this world has had the same advantages as you.

I have the advantage of having read F. Scott Fitzgerald's classic several times—and later having an English prof who taught the book extremely well. Granted, that hardly makes me unique, but it helped me discern how far this production was from capturing the mystique and power of *Gatsby*.

The cast had a tough first hurdle: noise from the buskers and crowd outside Orange Hall was distracting. Perhaps that's why Mark Henderson, as Nick, struggled with a few key lines (at least in this particular performance). The costumes were good, the set was appropriate—yet no real mood or spell was ever created.

A couple of times, the actors came close to luring us into the folds of Fitzgerald's Long Island jazz-age tale. But the frenzied pace—it's a novel condensed into 75 minutes—and some awkward staging pulled us right back to 1990s Edmonton. It's an ambitious attempt, but it doesn't beat the book. —DR

Hansel and Gretel

Children's theatre isn't usually the place where you get to see bold experimentalism, but Alectra's Theatre's first attempt at Black Theatre puppetry is ambitious. Most of the kids' shows this year seem to revolve around flashy costumes and hysterical theatrics, so it comes as a relief to see this young company of performers take a different creative road.

Black Theatre puppetry entails the use of manipulators clad totally in black, moving their stuffed alter-

egos in a lifelike manner. Usually the lighting allows the puppeteers to remain relatively unseen, creating a magical world if done right. Due to the technical limitations of their venue, the effect doesn't quite happen.

This isn't to say that their interpretation of the classic folk tale isn't entertaining; even parents found reason to laugh at several points, and some children gasped in awe at some of the conventions used during the run of the show.

The play begins stilted, as the performers seem reluctant to become expressive with their charges. Once the setting moves into the forest, the play shifts into interesting territory, as the background comes alive with all manner of creatures.

When the play shifts to the evil witch's house, we're treated to a hilarious character named Zoop. Voiced by Alex Young, he's a single-minded slave with an obsessive drive to consume anything, going as far as to kidnap Humpty Dumpty and ask for scrambled eggs.

The show suffers from clumsy pacing, however, and the children in the audience were clearly becoming restless by the halfway point. Characters are introduced and forgotten, such as a pair of servants to a queen who suddenly appear in the forest. Blink and they vanish.

Regardless, *Hansel and Gretel* is the product of hard work by a collection of talented young thespians willing to try something a little different, and that deserves a bit of applause. They're far from professional, but they've succeeded in creating a little bit of afternoon magic. —DJ

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Haunted Through Lounge and Recessed Dining Nook at Farndale Castle

This time around, the play's not the thing. The plot—a stereotypical haunted-house tale—serves as only a backdrop for this family-friendly romp. Here's what it's really about; the "actors" are all part of a small-town theatre guild, and hilarity is the result of their constant gaffes. They butcher their lines, bumble about the stage and make the audience explode with laughter. Sets aren't changed; props are moved. This is a play about trying to stage a play—and director Kayt Roth and Ad Hoc Theatre deserve kudos for putting together a truly entertaining 90 minutes. —SS

Home Cookin' with Martha Suet

Almost immediately giggles began to bubble as the contestant, Martha Suet (played by Elizabeth Bowering), prepared for her chance at cooking stardom. If she wins this competition, she will have her very own cooking show. An instant connection was made between the audience and Suet when she assured them that she was not a bland piece of lard like Martha Stewart. While cooking, Suet entertains the audience with stories of her rotten ex-boyfriend Randy and his love for her phenomenal cupcakes. Later, Suet humours the audience with her unconventional method of cooking with garlic, chocolate and, of course, wine—

which Suet uses more for drinking than for garnishing her meal. In addition, Bowering adds some witty sexual innuendos when she slices the zucchini and her clumsiness in the kitchen leads to some hilarious slapstick comedy. This spoof on Martha Stewart is absolutely delicious. —AS

House

Sometimes an actor can seem flat when there are only a dozen or so people in the audience. Jonathan Ayers sure as hell didn't.

The star of this one-man show bounded around the theatre in his debut performance with great energy and tremendous confidence. He even used the sparse crowd to his advantage, making eye contact and directing his outbursts at virtually everyone in attendance (surging to the front row, hiking up his slacks, revealing his bare feet and declaring "I'm not wearing any socks, and I'm not going to tell you why I'm not wearing any socks!").

House takes us inside the head of Victor, a self-described "fucked-up" man whose group sessions consist of a bunch of fucked-up people on wooden chairs drinking coffee and smoking cigarettes. We're treated to a barrage of Victor's thoughts in this play: his touching take on camaraderie, for example, is a group of guys across the field with a ball.

Most of Victor's personal revelations are both entertaining and poignant—like his tilted head, pinched nose and throat-slapping version of "Amazing Grace." Go see this play. You might not get individual attention from Ayers if it's crowded, but at least you'll get to

feel the force of a full room of laughter and connection. —DR

I Chink

There's a paradox at the heart of Yung Luu's one-man show. Through the variety of monologues there's a constant duel between remembering where you came from and what you must become.

On a bare stage, Luu lays out a spectrum of characters belonging to a family who has immigrated from Vietnam to Canada. He's a young man at odds with how he should pray to Buddha, pleading with his god to consider adopting ideas from the Catholic church. "They burn candles, and they don't stink," he says, referring to the incense burned in Buddhist temples. In another scene, he's a father who doesn't feel the need to tell his son that he loves him. "Words mean nothing," he intones. "That is not the Chinese way."

Luu has considerable skill in winding together metaphors such as snakes shedding their skin to illustrate the problems immigrants have adopting to a new environment without losing their culture. The children do not have an idea of who they are because they were too young to remember the horror their parents went through in getting here. Images of refugee camps, low-paying jobs and racism are prominent in Luu's script, as are the mixed signals the youths are given as they struggle to adopt the ways of their new home. They are told to do well so that people will not see the colour of their skin but only a good worker.

Although he sketches out his characters with some depth, Luu needs to give himself time to get

into character. At some points, the dialogue tends to slip into another vernacular, though it tends to work in the favour of younger personas.

I Chink isn't a perfect play, but there is an earnest energy and enthusiasm fueling it, and Luu has found a boundless world to explore. There's no two ways about it. —DJ

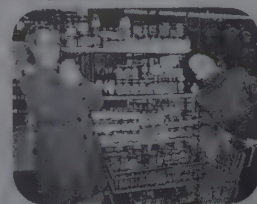
The Kiwi Stand Up Experience

It's somewhat comforting to know that, despite the many differences between Canada and New Zealand, our nations have much in common. The relationship between Canada and the United States is often equated to New Zealand's spot in Australia's shadow; like the Kiwis, Canadians tend to relish the underdog role and can use it to great advantage, especially in our comedy. Which, unfortunately, brings me to another common trait shared by New Zealand and Canada—mediocre stand-up comedians.

Sure, the Fringe program calls *The Kiwi Stand Up Experience* "sharp, original stand up from New Zealand's hottest comedy duo." But when Mark Scott opened the show with a string of jokes from the "did you ever notice?" school of stand-up, my brain began to wander. I don't find anything original about audience prompts like "Do you watch TV here in Edmonton?" and "Big sports fans, are you?" Of course, compared to Scott's homophobic acoustic guitar parody about going to San Francisco ("sore bottoms in jail"), and his fart song, the earlier jokes actually seemed intelligent.

Mike Loder, who followed Scott, displayed much more talent. His bit comparing Canadians to puppies was funny. But if this was the best New Zealand has to offer, I might just look for an alternate destination when seeking a trip to ha ha land. —DR

Laughing Wild



Epiphany's production of Christopher Durang's comical play *Laughing Wild* relies on the text for its success rather than its acting. Andrea Cheung plays the role of the insane, Sally Jesse Raphael-hating woman and David Pasieka portrays the pessimistic man trying to view his life as half full, not half empty. Throughout Cheung's monologue, she maintains a high level of energy and a steady relationship with the audience. However, this enthusiasm becomes destructive to her performance because her pace increases and several of her words are lost. Pasieka also loses several of his lines because of his lack of focus and low energy. Unfortunately, both performers hardly ever vary their tone or pitch of voice and therefore made the pace tiresome, if not downright monotonous. —AS

Live Blood

The Moonrats dancers have created a unique and experimental production that incorporates modern dance, strange sounds and an assort-

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versal and it would appeal to anyone. Ken Brown's great at making your imagination so you can see his memories. It's poignant, funny, especially when he talks about his old living room and real estate now a Safeway! —Michele Dietz and Cheryl Katterhagen

Gordon's Big Bald Head: Why Toque, Eh!

"I really liked the improv. It was a great addition having the three men in tight. The spontaneity was fantastic, the way they responded and could change characters so quickly. It kept the audience interested at all times. It wasn't boring. It was a clean fun." —Clarence Mather

Hamlet

"This was a brilliant interpretation, was especially impressed with the way they overlapped parts, so that you would be paying attention to one thing when the actor would draw your attention away. The editing is subtle in that they edit rather than scenes, so it's seamless. It was just the right length for the Fringe. I loved it." —Karen Two

Harvesting the Stars

"It was fun and entertaining. Super Canola Guy was good. He danced and sung very well—he has a great outfit. It's very informative—I learned a lot about farming." —Derrick Heinrichs, CAD Technologist. "It was actually a pretty well-written show. The choreography was really good. It has some good numbers and some good moments, but it's kind of like a teenage performance." —Bruce MacPherson, TV prop man

HMS Pinafore

"They did very well for an amateur production. I didn't know the story going in, but the story was easy to follow." —Shirley Cap, nurse. "It was pretty good. Josephine was very well done. The way they messed around with some of the songs, putting in Canadian content, it was just hilarious. I liked it." —Graeme Cunningham, student

Just a Moment

"I'm all for existential angst once in a while. Actually, that's what I was looking for. But it was badly overplayed. It was Kafka without the wit. Bad news. I really wanted to like this play. It was the worst I've ever seen. It was supposed to be a shock theatre at its worst." —Jon

The Kama Sutra

"I was born in Britain myself, so I was certainly drawn to the British humour. They seemed to grasp many of the issues that people face when they're past 50. I didn't know how Canadians would react because it was sexually explicit, very blue. But I was very impressed with the audience's openness and acceptance." —Carolyn Bretten

Kink!

"I loved it because it was different."

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ent of strange props: a Jell-O art, a broom, a wooden box and a swarm of bees. There is hardly any text, and the words or stories expressed by the dancers are repeated in various pitches and speeds. The story is ambiguous—but the question is, is there a story at all? Only the viewer can decide. All these dancers have a distinctive role and dance mannerism, which make their movements more interesting when their dance forms are compared. The viewer who watches *Live* needs to be open to new forms of art and have an expansive imagination. As the gentlemen sitting beside me said, "It's a cross between *Les Femmes d'Alger* and *The Circle of Love*." —AS

Love's Kitchen

1. is play with music give us a glimpse into the lives of two sisters brought together by the death of Aunt Love. The Sewells have created a piece that shows how the sisters need each other. Imogene helps Sarah realize that she has given of herself enough, and now it's time to look inside and experience her own life. Sarah offers Imogene comfort and support. Aunt Love's last words guide the play to its final spiritual conclusion. The audience was captivated by the songs put together with unique percussion and beautiful voices. "The Bannock Song" was an audience favourite. Unfortunately, A.M. Sewell internalizes Imogene to the point where we cannot hear her and I am sure we missed some great lines. —AM

Men Are Stoopid, Women Are Crazy

Chris Craddock and Darrin Hagen's offering is a hit-and-miss affair.

The audience is welcomed onto the set of *Men Are Stoopid, Women Are Crazy*, which is basically an infomercial for the many self-help products offered by co-host Suzanna Patchouli (Mark Meer)—who resembles Francesca Fiore of *Kids in the Hall* fame—and husband Cody Sienna (Andrea House), who looks like he got lost on the way to Jerry Springer's set. It's frantic theatre; featuring puppet shows, Barbie and Ken, and superheroes performing sexacts.

The women-and-men-stuff schtick is getting tired, so the play lost my interest every now and then—but Craddock's "Mr. General-Of-Them" spiels are worth the price of admission. —SS

Messing with Medea

Messing with Medea is a vibrant, emotional and sometimes intense interpretation of the Greek tragedy *Medea*.

But then again, performing a Greek tragedy with only two actors takes it to be all these and more. This play shows its creativity in dealing with the many characters of the original by having the pair, Gil Nathanson and Bill Buffery, play multiple roles. It's this switching of roles that makes the play come alive and pushes Nathanson and Buffery to their limits.

Nathanson, for instance, plays both the old nanny and Medea. She switches easily from the old woman to the younger Medea. Nathanson does not change her wardrobe radically; it's simply a matter of shifting

a shawl. The change in characters takes place in Nathanson's body and by her crone's voice giving way to the softer tones of Medea. Suddenly, the audience becomes aware that they are looking at another person, yet the change is done so smoothly that it doesn't elicit disbelief.

Buffery, on the other hand, plays a multitude of characters, which does tax him somewhat. Sometimes the shift isn't so smooth for him, but he still manages to keep the alterations going while maintaining his intensity. Perhaps the most eye-catching part of his performance is when he begins on stage as the murdered children and he lies at Medea's feet demanding an explanation.

The staging of the play is interesting and creative; both actors begin on the stage while the audience files unawares. The play ends at the same place as the beginning, showing the never-ending torment Medea and Jason must endure for their crimes. The director chose to show a pale photograph of two children on the white backdrop, in order to bring focus to them—this is eye-catching but not intrusive.

The only part of the play that is somewhat bothersome is Nathanson's accent. While she plays the nanny, she takes on a Cockney accent, which somehow seems appropriate. However, Medea's accent is somewhat troubling; I can only imagine that it's supposed to be Greek. These changes in accent and occasional slips from one to the other are distracting; I would not, though, let this small matter deter anyone from going to the play. It's well done and well worth the money. —DSL

Minotaur

Minotaur is a retelling of the tale of King Minos, son of Zeus, whose arrogance is so great that he ignores the commands of the gods—to his and his family's peril.

Elements taken from the play's ancient setting as well as from the present day results in an interesting sense of timelessness. Headline-seeking media intent on holding the royal family accountable for its scandals replace the Greek chorus as the play's conscience. *Minotaur*'s staging is inventive, integrating shadow images, live and still filmed images and choreographed movement. The play warns of mature content, and it's there in nudity and simulated sex, but it's a credit to this production that those elements are engaging and somehow primitive without being overly sensationalized.

This is a strong cast, especially Christina Mastin whose Queen Pasiphae is complex and riveting. Full of interesting questions about power and accountability, both public and private, *Minotaur* leaves its audience thinking. —KH

The Naked Mind of Joe Boxer

Clowns ain't rocket science. Their role has always been fairly simple: 20 to 30 of them emerge from a Volkswagen Beetle, do cartwheels and smash pies in each other's faces. As comic relief they're outstanding, but it's not often they take on issues any greater than guffaws and good humour. Here the duo of Jill and John Conway do so with mixed results.

There was an underlying theme of persecution and the persecuted throughout—witches, white trash, the elderly, immigrants and even autistic children. The Conways work

with special-needs children themselves, and seem to want to spread the word of acceptance and understanding. The problem is that they're simply too strange, cerebral and downright ambiguous. Their point, even in closing, is confused and people will walk away shaking their heads.

Another problem is that they're not really all that funny. The laughs I got were from the perplexed and unwilling audience members that got dragged into the fray. The victims seemed as confused about what to do next as the clowns themselves. The improvisations were weak, and I wonder if the duo wouldn't benefit from a slightly more scripted performance. However, if seeing a slightly overweight man in a thong hits the spot, then this is just the play. —YW

The Occupation of Heather Rose

Immediately, Georg Gerow's highly energetic portrayal of cheery Nurse Rose captured and charmed her audience for the entire performance. Gerow tells the story of one woman's experiences as a nurse on a Native reserve in Snake Lake. The success of her storytelling is shown in her facial expressions and her quick character changes. Clearly, Gerow is a talented actress with the ability to effectively illustrate Heather Rose's struggle to remain stable and sober while the environment around her is not. —AS

The Other Side... of Murder!

Imagine going to a wedding where everyone was already drunk before the ceremony started—that's what *The Other Side... of Murder!* feels like. It stumbles through the Badass Jack's Stage like an inebriated preacher, not sure where he's headed but tickled pink that he's breaking the "rules." It doesn't seem to matter to him, as it doesn't to the cast of the show, that his downfall is entertaining only to himself. The concept is great—involving the audience in an improv murder mystery. At least, it seems like it's improv—there's little indication of a script. For a short play, this might be fun, but over two hours, the cast often loses its way. Every time the story drags (which is often), a shot rings out—it's another "murder"! But strangely, no one seems to ever die or disappear from the stage. The acting is often amateurish, and the only real standouts for me were Jan Neuman as Ruby Dee Lipps and John Detka as the Reverend Hal Fyre. While cute for the first few minutes, the musical numbers seem to come out of nowhere, and drag on painfully. What *The Other Side... of Murder!* needs is less murder, more structure. —NS

PileDriver!



No, it's anything but *Raw is War*, but Darrin Hagen and Wes Borg's new work is sure to get your mind in a half Nelson.

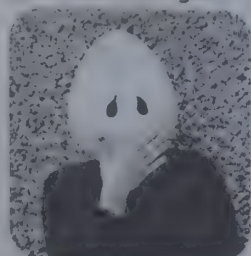
Randy Rage (Hagen) is a wrestler in a small minor-league circuit, looking for a shot at moving up to the soon-to-be-mighty WWF. But this is no ordinary wrestling show; stars Rock "The Cock" Hardd (Joe Bird) and Karl "The Killer Kraut" Kramer lead gay lifestyles away from the ring. Soon, Hagen struggles with his sexuality and begins to lose touch with his wife (April Banigan).

Not only is *PileDriver!* a clever parody of modern wrestling (as Rage says, "The fighting is fake, the power is real"), all five cast members are fantastic. Jeff Page is a scene-stealer as the flaming-queer rel.

The wrestling scenes are so well choreographed, you want to get up and yell, "Where's your Rock Hardd now, McMahon?" with every suplex. *PileDriver!* is fiercely comic and tragic at the same time, and moves with surefire energy.

Make sure to show up at Rebar early (this one sells out) and get ringside seats. —SS

Please God, I Swear I'll Never Have Sex Again



We've all been in a perfectly good relationship that we've fucked over by our own insecurities. When it ends, we realize that it didn't work because of a lack of love, but because two people had itchy fingers on the self-destruct button.

Why are women and men so afraid to be vulnerable in the modern relationship? That question is studied and parodied—very well—by dancers/actors Shawna Pledger and Steven M. Levine in this hit of the '97 Seattle Fringe. Using a mixture of sketch comedy, monologues and dance (I especially loved the series between the glow-in-the-dark egg and sperms to Wagner's *Ride of the Valkyries* and, later, to Blue Swede's '70s hit, "Hooked on a Feeling"), this play never fails to entertain. Not only is it a thoughtful and provoking study of women and men, it also poses the question: Is increased testosterone the reason men find Captain Crunch a better breakfast cereal than women do?

Pledger's opening monologue—in which she discusses why women prefer assholes who treat them like shit than guys who'll look at them with cow eyes—is damn near unforgettable. —SS

The Princess and the Pomegranate

For me, the two highlights of this play were (1) the princess, and (2) the pomegranate. Now before you say, "Well, duh!", please let me explain. Both looked great, i.e. let me explain that, too. The oversized, hanging pomegranate is part of an enchanting set, and the princess's costume fits nicely into the well-designed collection of devilish outfits. But those are just about the only two nice things I can say.

The Princess and the Pomegranate is always hinting at what splendours and greatness the audience is about

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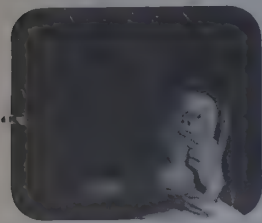
Reviews

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to behold. Part Greek mythology and part shallow pop-culture references, it attempts to make us laugh and feel dread at the same time. That only made the show (which is set in hell, by the way) more tedious to sit through.

When lines like "You'll have to do something about the stench; it smells like farts in here" are meant to—and surprisingly do—elicit giggles, you can be sure the dude who wrote the script wasn't named Shakespeare. And when the cast pulls a few gimmicky sight gags to keep the audience in good spirits, it's time to wonder if you can still make it to that witty one-man production at venue six. —DR

The Rape of Lucrece



Tarquin's (Daniel Arnold) "lewd and unhallowed eyes" capture our interest and lead us into the story of honour, love and betrayal. Arnold's cunning, evil and lecherous performance is the backbone of this production. Shakespeare's poem has been adapted for the stage primarily with a narrator guiding the characters, using stylized movement, through the action. Unfortunately, this leaves us with one voice creating a monotonous tone. Although it's the director's intent to have the narrator present, much like a puppet master, at times he is too intrusive. The betrayal of Collatine's trust and the horror of the rape is minimized by the shouting of the narrator. This adaptation lacks the dramatic action needed to sustain such a weighty and delicate subject. —AM

Resurrection

Resurrection deals with the questions of faith: What sex is God, male or female? How will we know who

God is when he or she arrives? Allison Nelson plays the part of a missionary trying to save Tim Roth, a bum, from believing in a fictional messenger named John Frum. Even though the actors have to portray stock characters, they are able to achieve a solid and believable relationship with each other. This is especially evident when their views on religion differ. However, the play's content is repetitive and, as a result, opportunities to explore the concept further are missed. —AS

Rock the Machine

Ah, remember the first Fringe play you produced? Yikes, if only we could board a time capsule and take all we know now back with us. This play is what the Fringe is about: the opportunity to write a play, act, have fun—and learn a lot.

Two roommates on different paths in their lives deal with unemployment, lack of motivation, friendship and getting their lives together. Stealing a pop machine is the catalyst that moves their lives forward. The play is humorous and genuine, and the use of home-made commercials during the transitions (the "SAP" commercial is hilarious) is a great concept. But the creators lack the experience to pull the play into a tight, character-driven production.

I'm now travelling ahead in my time capsule and I predict that after a few more drama classes and a couple more plays, these guys are going to be Fringe favourites! You may want to catch this play so you can say you saw them when. —AM

Sancho's Revenge

Seattle's One World Theatre Company has a history of bringing original, cutting-edge productions to the Fringe. *Sancho's Revenge* is no exception.

Two mental patients pretend they are the noble Don Quixote and his noble servant, Sancho—as three doctors try to make a diagnosis. As the play goes on, the doctors become embroiled in the fantasy, blurring the line between insanity and reality.

But what makes this show a winner is the choreography and staging; the ensemble cast are expected to sing (this is part modern musical), fight and move stage props. It's

seamless stuff; and the musical number "Dulcinea" should have you humming for the rest of the day. —SS

Sexual Healing

Azzizz theatre has created a wildly outrageous comedy about a couple's desire for—you guessed it, sexual healing. This production is unique because the company uses a minimal amount of text and tells the story through movement, dance and slapstick routines. The actors express themselves through movement and exaggerated facial expressions.

Of course, the main source of humour is found in the methods of sexual therapy: dream therapy, hypnosis, puppetry and, later on, an injection that leads to all sorts of hilarious problems. However, in the dream sequence, the Azzizz performers prove their unique talent by gracefully illustrating the couples' desire to be intimate with each other through dance. The performers weave around, under, on top, over and through each other; they lift each other and appear weightless. In the end, there is a mass of confusion, reversal of roles, but at least this couple's sexual problems have been solved. —AS

Shoot to Wound

Shoot to Wound is a gunfight waiting to happen in the wild west town of Widescreen.

When Widescreen finds itself without a singing sheriff, bad guy Lee VanHalen and brothel madam Hannah MacAddam figure he's a shoe-in until squeaky-clean Marshall Stack turns up, much to the relief of virginal schoolmarm Windy Meadows. Given the calibre of *Shoot to Wound's* participants, it's disappointing that the production as a whole isn't stronger. The live band, Tooth and Nail, is great and adds a lot of character, but they are so loud that at times the performers seem to shout over them to be heard.

While there are very funny scenes and a great premise, the show's energy is inconsistent. However, its atmosphere is perfect. Given the talented performers, live band and the backdrop of the Cook County Saloon itself, the stage couldn't be better set. —KH

Slightly Bent

Rick "MacHomer" Miller's show *Slightly Bent* treats audiences to his perfect impressions of dozens of characters from TV and pop music. The show's various segments have little to do with each other or with the title, though this seems to worry Miller more than it does the audience. During quick changes between hilarious live segments, he treats us to filmed scenes where he seeks help in justifying the title from such authorities as radio puritan Dr. Laura.

While the video bits are clever, they are a sideshow to Miller's high-energy live performance. It's hard to pick a favourite segment from material ranging from Neil Young covering Madonna tunes, Disney's *Young Hitler* ("from the people who made Pocahontas a babe and the Hunchback cute...") and James Cameron's *Noah's Ark*, but I was absolutely won over by a performance of "We Are the World" sung in the voices of every character on *The Simpsons*. My only complaint would be that Miller should spend less time rationalizing the title and more time performing his hilarious comedy. Perhaps next time he should name the show what audiences are already calling it: *Exceptionally Funny*. —KH

The Stonewater Rapture

Carlyle is a sexually curious teen who battles with her religious beliefs and her sexuality, while her best friend Whitney is able to separate his normal sexual desires and his Christianity. Whitney is living in the shadow of his father the pastor, and Carlyle lives in the shadow of her mother's strong religious convictions. Together, they try to come to terms with their parents' expectations and their own feelings.

The first half of the play is funny and touching as we watch Carlyle and Whitney struggle with their sexual desires and what they have been told is right and wrong. The second half takes a dramatic turn as we learn that Carlyle has used her dreams to create a world of denial to hide being raped and her pregnancy.

The play is poignant in its portrayal of the struggle between what we are taught to believe and what we desire. However, it's rather disturbing when we realize that religious morals force Whitney to deny his sexuality and Carlyle to lash out at it. Carlyle uses her friendship with Whitney to create proper appearances and to serve herself. Sara Simpson and Clayton Berquist deliver strong committed performances in this thought-provoking play. —AM

The Tartan Avenger: Tomorrow and Tomorrow and Tomorrow Never Dies

When you're watching a *Saturday Night Live* skit go downhill, you at least have two options: change the channel or go to bed.

Viewers of the latest installment of *The Tartan Avenger* won't have that luck, however. The show is a cavalcade of groaners, well-worn gags and weak laughs, spread thin through a 45-minute excuse for a satire.

The plot limps along the premise of a diabolical organization out to destroy Scotland, the protectorate of our protagonist. After defeating a lightsaber-wielding Darth Maul (who is brought down by a pizza box), the caped kilt wonder unconv-

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But I've never been to a play before." —Crystal Martin. "It was interesting because it was based on a true story. It took me back to the old pin-up days. It would have been nice to see more than just a piano, though, but I guess it needed something portable." —Steve Kress

Lone Star

"It's about two brothers. It's funny, but very poignant because at the end, the two brothers have forgiven each other for everything. It's for adults, definitely. It's got some of the local mores because of the Texas setting. It was slightly dated, but the performances were good." —Jean MacEntyre

Losing Glory

"It was vaudevillian and punny, timing on some of the lines was a touch off, but I do a lot of Fringing and it's been my experience that a lot of shows are like that. It's unfortunate that you get reviewed on the first performance as opposed to maybe three in." —Scott McPherson

Lounging With You

"It's all music as if you were in a lounge. It was enjoyable, but maybe a bit long. All the lounge tunes that you'd hear in an American or Vegas bar. All the muzzak songs, the oldies. Lots of sequins. If you like music, then you'll enjoy it." —Bobbie Belke

Loveplay

"I think that having two actors create a whole production with a dozen characters is a very risky proposition, but if the actors are talented enough, then it pays off in a big way—and these actors are talented enough for it to pay off. The script was so-so, but just watching them go at it is definitely worth the while." —Turok, son of stone

Marg Szkaluba (Pissy's Wife)

"Funny, but serious. The acting was excellent, but my favourite thing was the singing—the guitarist was wonderful. I had a hard time identifying with the main character, not being a housewife myself. I would have liked her to be fatter, older and uglier. But it was really well-done." —Name withheld by request

Media Del Arte

"It's a clever, funny, original satire of the media, but the best thing about it is the virtuoso performances. The timing was great and we loved the interesting twists. You really don't have to be a media expert to see this—it's all common knowledge. Five thumbs up!" —Kathy and Bill Carter

Meehan, Myself and I

"It reminded me a lot of my brothers. Well, I only have two, but that's what they were like a lot of the time. I didn't think they were that funny when we were growing up, but I'd love for them to see this."

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...this plot and manages to fall for beautiful waitress in the process. Unfortunately, she's actually an agent in the organization, and chaos ensues. Add to the mix a doting mother with a fighting spirit, a jolly sidekick and Sean Connery, and you might have the makings of a clever flick at commercial heroes and the entertainment industry.

Sadly, the talented cast fail to infuse any real life into the gags or the scenarios. There is nothing wrong with camp humour, provided it's inspired. Unfortunately, there's little in *TTND* that make the clichés work. There are several attempts to inject some highbrow references into the lowbrow scenarios, such as an incident in the Avenger's favourite pub. He orders a glass of scotch, and the waitress produces a shimmering sword. "I asked for Talisker, not Macalibur," blurts the Avenger. Obviously this is humour for people who are in the corner at parties and recite Monty Python skits, or think funny accents are a riot unto themselves.

The wacky twists the script attempts to take are pedestrian, choosing to wallow in overdrawn jokes and contrived scenarios. The cast fights to make the situations seem spontaneous, but they've taken their cues from well-trodden resources. Look, the television version of *Batman* wasn't that funny.

They say a true Scotsman wears nothing under his kilt. Sadly, there isn't much under the hood of this play either. —DJ

Ten Times Two

This play had potential, perhaps, but it has been lost amid a flurry of costumes and tedium.

The two-hour length of *Ten Times Two* could possibly be forgiven if the play were interesting and held the audience's attention. However, asking an audience to sit in sweltering heat while the plot plods through its monotonous journey is a little much.

This comedy of errors is lost in its repetitious array of situations and becomes so predictable that the audience simply wants Constance, played by Coralie Cairns, and Ephraim, played by John Sproule, to get together just to get the thing over with. Constance's reactions to Ephraim are replayed too often and nothing new comes of the situation.

Law Hunt, who plays The Host, is normally a superb actor and seems quite accustomed to leading a play to its finish in his brilliant style. However, not even he can rescue this work; he ends up overshadowing the other two actors much of the time. By the end, Sproule makes a touching comeback and tries to demand some of the audience's attention, but it's far too late. Cairns, on the other hand, is beautiful as Constance, but she seems to receive little or no support from the other two.

It's obvious that James DeFelice tried very hard to direct the action, but he can't be held responsible for his actors stumbling over their lines on occasion. There are humorous moments, but they're not enough to keep the audience's attention. Perhaps this play would be better called *Ten Times One*. —DSL

Theatresports!

Theatresports! is such a simple concept. The players are given a mid-

icum of instruction and are then unleashed onstage to do battle with one another. The results can be hilarious, and it's even proven profitable. The British program *Whose Line Is It Anyway?* has been picked up by ABC and is now hosted by Drew Carey. I try not to miss it—Ryan Stiles is especially good.

I'd really hoped that this incarnation of the idea would be an opportunity to check my head at the door and simply have some laughs, but it was not to be. The cast was likable, but their exuberance was their downfall. Timing and giving space to the other performers is crucial; everyone was too concerned with having a hand in it all. The overlapping and general lack of inspiration left me flat.

On the other hand, this may have simply been an off night. Individual performers are often only as good as their co-stars. The many scene recommendations they asked for from the audience, which are important, were also fairly lame. Still, for anyone itching for improv I recommend Edmonton's *Die-Nasty* crew—those kids kick ass. —YW

Three Sado-Elitist Plays

This production attempts to push all the boundaries, and calls itself "avant-garde" and "pretentious". This may be among the most adventuresome work at this year's Fringe, but there are many problems with the production and there were times when I wondered if the sadism referred to in the title was supposed to be targeted at the audience.

Running more than two hours and with two intermissions, the work seems misplaced at the Fringe. That said, a number of things about this production work very well. The third play, *The Lamentable Case of Hallowe'en*, does an impressive job of immersing the audience in its environment. Late on Hallowe'en night, the innocence of trick-or-treat meets the evil of violence and human sacrifice. With constant action everywhere in the theatre, voices speaking out of darkness, the atmosphere is ghostly and charged.

The downside of the darkness (the only light in the blackened theatre comes from a couple of candles) is that it becomes very hard to follow. The use of masks is interesting, but the main speaker's voice is so muffled that after nearly an hour, it's just annoying. I was impressed by this young company's interesting choices, so it was especially frustrating that there were so many barriers to accessing the production. —KH

Torch River

This is an outstanding and inspirational production about an Irish woman's life as a pioneer in Canada. Shannon Jardine portrays Maggie throughout her entire existence; as an elderly woman, as a wife and mother and as a youth. Jardine's performance as the candid, humorous 94-year-old grandmother is absolutely phenomenal, she illustrates her age with her bug-eyed expression and her physical movement even though she is confined to a wheelchair. This comical granny gives views on everything from Jean Chrétien's crooked mouth to the Jerry Springer show.

As she describes her life story, she transforms into Maggie as wife to an abusive, alcoholic husband. At this age, she shares with the audience her struggles and challenges of living in the lonely wilderness of Canada. Jardine shows Maggie's

strength and maturity as a woman during that time. Again, Maggie changes her age and Jardine portrays a young, flirtatious and vital youth falling in love. Unquestionably, Jardine is a very talented and versatile actress who is able to tell the story of Maggie both with words and with her eyes.

Torch River is beautifully written with an unforgettable performance and the direction by Terry Costa, is stunning. This play is a hit and should not be missed. —AS

Trench



England's Screwed & Clued Theatre Company mix *Waiting for Godot*, *Platoon* and *The Clash* together in an attempt to write the definitive war mortality tale.

David Beecroft plays the sergeant, who waits in a trench during an undefined war with his two comrades, played by Stewart Matthews and Justin Sage-Passant. Sage-Passant's character is trying to get over the unjust death of his mother (ah, the British penchant for over-the-top social commentary), and Matthews begins as an innocent young man who soon wishes to spread his evil infection to the enemy.

Like Beckett, *Screwed & Clued* use segues and repetition to good effect. It's engaging enough, but with a little less moralizing and a little more plot, this could have been a real winner. —SS

Trippin'

In the past, I've been invited to '60s and '70s retro parties that required me to dress up. I'd hit upon Value Village and Goodwill with hopes of scavenging bellbottoms or polyester accoutrements, but always seemed to come up empty-handed. I always wondered where all those crazy clothes ended up, and now I know: the cast of *Trippin'* got to them first.

Here's a glam fiesta of costume changes, hair and music, music, music. The cast begins with a rousing rendition of Styx's "Come Sail

Away" and more of the same follows. The play is a modern adaptation of Homer's *The Odyssey* with the not-so-obvious additions of phone sex, record labels, dope and a one-armed guy named Melvin. The road to hell is fraught with dangers, from cocks that turn people to stone to Mr. Hades, the head honcho of Hades Records who looks to remake our band's image without even listening to their demo tape.

The jokes are heavy-handed and obvious, but delivered with such a nudge and wink sensibility that it's hard not to snicker. The cast of *Trippin'* is so obviously enjoying themselves that it's infectious and hard not to laugh. —YW

Tunnel Vision

Paul Sween's intense drama *Tunnel Vision* tells the stories of three souls who have entered the tunnel to the afterlife. Car Kelly portrays Donna, a lonely alcoholic who speaks about her experiences as a woman, her views on men and sex and the humiliation of being a victim of abuse. Kelly's performance is believable because she is natural and is able to show her character's different levels of strength and vulnerability at the same time.

Similarly, Matthew Kloster's performance as the heroin addict, Chris, is outstanding. His performance is passionate and very convincing as a man whose only desire is to be loved and protected. While in the tunnel, Chris meets a marine by the name of Anthony, played by Stephen Locke, whose only purpose is to help save Chris's inner child. He is a good contrast to the other devastated characters exuding power and optimism. These two characters contrast greatly, creating a thought-provoking discussion about love, life and hope. All the actors work well together and produce a solid performance. —AS

Two Ducks Kissing

Emma's an insomniac; Brain is worried. It's 5:30 a.m. and there's a "Monday feeling in the air." After two weeks of living together, Brian desperately continues to ask Emma to marry him. His tactics are "exhausting"—in fact, we share in Emma's exhaustion with his endless

Audience

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play." —Janet Robertson

The Night Larry Kramer Kissed Me

"He was wonderful. The energy... I think one-man shows are always phenomenal, especially compared to larger plays." —Brenda White, "It was very personal. To stand up there and bare your soul like that, it's very raw, which I found exciting and through provoking. It definitely worked for me." —Richard White

Opera on the Side

"What a gorgeous voice! Debbie Wiebe is obviously well-trained. Her selection of music was great, from Porgy and Bess to La Bohème and English music-hall stuff. The pianist was wonderful. The show seemed a little short, but it was worth the money. I would recommend it to anyone!" —Linnie Chamberlin.

Piece of Mind

"I thought it was funny. It was well written and the actors were really into it. It was a salesman knocking on someone's door and trying to sell peace of mind. But it seems to me he misrepresented himself. He was selling death. But there were a lot of funny lines and situation comedy." —Peg Jackson

The Other Party

"I thought it was really cool. It's kind of like the Cat in the Hat gone nuts. They were actually well-rounded singers for their age. It's definitely a family show." —Mike Dalke, student. "I thought it had great energy. The kids had great direction; they knew what they were doing. It was nice and balanced. It was a good message for kids, about bridging gaps." —Velma Roberts, film director

Polaroid Stories

"I might be a bit biased because we have a friend in the cast, but I

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KING KONG

Tonight's movie *King Kong* gives us a great opportunity to discuss a central issue that keeps coming up in relation to movies in general. Should movies reflect everyday reality, real human relationships and real-life situations? Or, should movies somehow express the creatures from our imaginations, dreams and nightmares? *King Kong* seems to fit rather nicely in that respect. One of the film's creators, Merian C. Cooper, argued for the latter. He felt that films should simply put up there what is spectacular but not necessarily real. And, we see in the character of Carl Denham, the director/adventurer, somebody who is a bit of a stand-in for Cooper, and ironically, a note of realism enters into the picture at that point.

King Kong is essentially a creature-feature, part of that whole genre of movies where we see a central monster character like Kong, Dracula, Frankenstein or the Wolfman. It's part of the horror staple. We never go too long in the history of film without stumbling across new monsters. Some of them may be born of radioactive waste, but they all have something in common. They each represent one side of a conflict that we all inherently understand, and it is usually a sexual conflict of some sort. Just take a look at a movie like *Alien*, and what people see as gynephobia, or the fear of pregnancy, that runs throughout it. So, I guess the real question here is: Once you see *King Kong*, what is the fear that is represented in this particular movie?

On its most superficial level, you could maybe see *King Kong* as a movie about the world's worst date. But, on another level, I think you could argue that *King Kong* is almost psychological in some ways. For example, there is a somewhat obvious visual symbolism of the walled island and the mountain that is in the shape of a skull. It is very tempting to see this as symbolic in some way of the human psyche. You know, Kong is the beast waiting to get out — the beast who wants and gets. The basic psychological drives of all our human needs — the id. So, if we see this as a poor man's heart of darkness, this is about the journey to that darkness that Kong represents. When he crashes the commuter train, and lashes out at the city and all things civilized, I think to a certain extent we might even cheer for that. He embodies our silent rage. It is interesting it is a commuter train, the kind of thing that is one of the big frustrations of city living.

On the other hand, you can see this movie being about subduing masculine energy. It was beauty that killed the beast in this case. He is the last great furry hope who goes around beating his chest and defeating a lot of monstrous enemies. And he plays with Anne as if she's a doll; he is the ultimate sexual harasser taken from that point of view. And the city and its machines finally kill him. You have to ask: Is this a lament for the loss of the subdued masculine, and, therefore, love is the seducer and the destroyer? Or, is it a recognition that raw masculine force has to be tamed for civilized life? It is a necessary tragedy that Kong can't escape.

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questions and pleas. We discover that Emma's insomnia and her reluctance to marry Brian are a result of a deep dark family secret that she has been afraid to reveal. Brad McInenly and Elizabeth Johansson are truthful as a young couple in love exploring their new situation. *Two Ducks* drags on in parts—really, we don't need a five-minute scientific discussion about clouds—but Kiebiech delivers a quirky and delightful play. —AM

Two Guys, a Couch and the Fate of the World

With *Austin Powers* holding the current monopoly on James Bond spoofs, venturing into the field now demands a lot of creativity. *Two Guys* finds a semi-innovative approach by having the authors write the play as we watch it. An interesting idea, but as onstage playwrights Phil and Chris learn quickly, what looks promising on paper doesn't always work in practice. Suffering from the predictable flaws that come along with incorporating the writing process—i.e., self-indulgence and pointlessness—isn't enough for Jason Garred's and Dan Gibbins' script; it's also not funny.

The humour has all the sophistication of junior-high recess antics as the writers have fun with acronyms and geometry (the lead character's name is Dirk Rhombus. Ho ho!). There are a few amusing scenes, such as the Tarantino-inspired ending (one of many), but the overall tone is too apologetic. Every missed cue, awkward pause and stupid joke suddenly has the ultimate excuse—It's intentional. Sorry guys, we're not buying it.

With the exception of Chris Munroe delightfully rolling his Rs as evil Swedish scientist Professor Kea, the performances are fairly forgettable. Phoebe Lowry as quadruple-agent Bea Minuto will haunt you for days, however, mainly because she's a dead ringer for Jennifer Love Hewitt. —PP

Win My Stuff



John Kirkpatrick is Darren Wilkes, a 37-year-old basement-dweller ordered to leave by the basement lords—his parents—in the Cathleen Rootsaert/David Belke comedy *Win My Stuff*. Too lazy to pack away his belongings, Darren conjures up a microphone and a lovely assistant, turning his room into a gameshow set where lucky contestants can win gift certificates, ball caps, or classic *Star Wars* action figures. (Really!)

The demolition of the fourth wall comes as no surprise, although the characters seem strangely confused by it at times. Regardless, the laughs start to come fast and furious as the adept cast hits its stride with the entrance of Karen Johnson Diamond, playing Darren's friend Jim with tremendous energy. Kirkpatrick's audience interaction is

passable, though he's no Mike Bullard.

On the other hand, Barbara Duncan is Vanna White plus a big bag o' chips as bubbly game-show model Mlle. LaChance. Sporting a deliciously thick accent and teasing antics that will leave male audience members smitten, Duncan has so much poise she entertains with the slightest gesture.

Although the show works primarily as an audience-participation laughfest, the script breaks often to tell its pleasing coming-of-age tale, nicely alluded to by the presence of a *Rushmore* poster on Darren's wall. Sadly, the opportunity for theatregoers to win his AT-AT walker never materializes. —PP

Would You Like Fries With That?



Look out, Anthony Robbins! Vancouverite Enid-Raye Adams's one-woman show is the funniest and truest motivational seminar you'll ever attend. If you're a waiter, server or sales clerk, this is the show for you. And if you've ever eaten in a restaurant, gone shopping, or even just gone to Starbucks, then *Would You Like Fries With That?* is definitely the show for you.

From Adams's opening words of "Hello, customer-service burnouts!" to the end of the show (and the end of her career as a motivational speaker for Employment Canada), you'll have fun and laugh yourself silly. She covers important topics such as how to recover control in front of a customer (her preferred method is to whip out some toothpaste and brush her teeth), and how to achieve tranquility and find your inner self (warning: this involves poop).

Adams (one half of Saucy Sirens Productions) rolls with the punches, engaging the audience in a hilarious journey down the path of customer service survival in the '90s. Especially memorable is her impression of the harried businesswoman, complete with cell phone, in line at the coffeehouse. You've heard the saying "there's one in every crowd"? This time it's personal. —NS

Zeno's Deli



If you like pornography and are male between 18 and 34, you'll love this show. Otherwise, it has very little to offer in the way of entertainment. Necrophilia and lesbian sex acts are all the rage at this show. This show simply offers sex and shock and very little else. Whatever happened to art? —DSL

Audience

Continued from previous page

thought it was a good show. It's probably not for everybody. It's a little bit on the edge. There was good acting, and interesting ideas about kids and their lives. —Hermanutz

A Promise To Keep

"They made the children feel like they could play a part in what goes on in the world. I enjoyed the fact that they made the kids get involved with what the performers were doing on stage. The performers were very good dancers, as were the kids. —Terry Marks

Shirley Best Possessed: The Graceland Before Menopause Tour

"She [actress Zandra Bell] was very good, but I enjoyed her play more than this one." "I've seen her four or five times now, and she's doing something that's a little bit different; she's trying to expand on her talent." —Barb and Chris Makepeace

The Swan

"This play is visually interesting because it focuses a lot of attention on detail and design. The imagery is evocative and the soundscapes are really well done. Jeremiah [actor] is exceptional on the saxophone and Julie Funk, who plays the role of the Swan, carries the show." —John Adria and Caroline Howarth

Thanks for the Mammaries

"Basically, two girls sharing their experiences being women in the '90s. They're faced with the question: 'Where do you fit in being a wife, mother, finding the perfect man and your own independence?' I could identify with the dilemma they're facing. It's aimed a little bit more at women." —Lara Willow

Tired Clichés

"I liked it because it was a personal, heartfelt and well-thought-out performance. I always love it when somebody takes the important moments of their life and shows them. It's valuable. To me, that's what performance is all about. There's a person on stage with a real life, and there are in the audience with real lives—and a connection was made." —Michelle Laflamme

The Tourist

"I thought the acting was very good. I enjoyed the characterizations. It still left a lot for me to think about. The pieces seemed isolated that the whole hasn't come together for me yet. Everything came away with a different realization. I found it more cerebral than in-your-face." —Linda Wall

Your Number's Up!

"It was a good show with good humour. The little guy was the character that kid who was in it. I liked it because it was well put together with my first one, so it's the next I've seen so far. But I don't know if I'm going to see any more. It's nice a day, and it's so hot in there." —Jeff Hunt

Preaching the gospel of educational TV

Znaimer and Keast prepare for launch of Canadian Learning Television

BY DAVID DICENZO

Moses Znaimer and Ron Keast are self-proclaimed evangelists. Not the type of evangelists who seemingly heal the blind or the lame, but the type of evangelists who seem to heal the blind or the lame in front of thousands of onlookers.

television

Znaimer and Keast, brains behind CHUM Television and Access Television respectively, hope to mend their audiences in an entirely different manner.

They are educational evangelists seeking to save the minds of Canadians rather than their souls and bodies. And the vehicle by which they hope to reach out is not the mighty Himself—it's Canadian Learning Television (CLT), a new channel designed to help people, learn, in a most interactive manner.

"We are evangelists," Znaimer, Chairman and Executive Producer of CLT insists. "We are missionaries for the very idea of lifelong education."

The term "lifelong" is key to the entire premise of the new channel, which will be launched on September 1. Our society has become further and further removed from the days when you could expect to hold the same job for 20 or 30 years. Keast, for one, realizes that the

1990s are characterized by movement from job to job and even profession to profession. Given that very real fact of life, education—and, moreover, the methods by which it is employed—has become increasingly important.

"Education is a growing business," says Keast, President and CEO of CLT. "Not Kindergarten to Grade 12, but continuing life-long learning, skills development, management training, skills upgrading—it's all those things. We all have to do them if we're going to be competitive and if this country's going to be competitive."

"It's commonplace to think about remaking yourself not once but a few times," says Znaimer. "It's self-definition and re-definition, an explosion of possibilities. You can start your life more than once."

Sure beats roll call

CLT may not be the first foray into educational television, but according to the two men behind the channel, it will surely be a different one. The format for CLT will be based on the model of Access Television, which has developed into a viable "education station" in its last three years of operation.

But CLT will go beyond that; its programming will have a credit-based focus, links to jobs, skills upgrading and even partnerships with institutions of higher learning throughout the country. At

the University of Guelph, for example, one of the most popular courses on the Distance Education calendar involves the subject of death. CLT has taken that idea and isolated 10 themes which will now appear as a 10-part series on the channel under the title *Death: A Personal Understanding*. The 10 episodes include personal stories in addition to material from art, literature, religion and music to help the viewer better understand the perspectives of death.

And if that specific programming, or any of the other series that

CLT's launch

"We just want to provide options for people," he explains. "An individual shouldn't have to go to the university at night in the middle of a blizzard just to attend a class. You shouldn't have to set aside your vacation time to do a Master's degree when you can do it at home on a part-time basis."

Licensed to nil—till now

The process of getting CLT licensed has been a long and arduous one. Keast has been involved with educational television for decades, including a stint as manager of program access at TV Ontario from 1973 to 1980. For years he had hoped to see a national channel devoted to education, yet the very political structure of Canada prevented that from happening.

"There's been talk for years about the need in this country for a national education television service," says Keast. "But because of the jurisdictional issues of the country, with the provinces controlling education and the federal government controlling broadcasting, it was never able to happen. So when educational television did develop in the '70s, it was on a provincial basis."

But when specialty channels like MuchMusic and TSN began to emerge in the '80s, Keast saw an opening to move forward.

"Always in my mind was this need and opportunity for a national educational television service, and I saw the specialty services, satellite-to-cable-delivered services, as the way to allow this to happen," he says.

Keast came up with a proposal in 1992 and ran it by his long-time colleague Znaimer, who liked the idea, recognizing the need was there. The two got together again in the fall of 1993 and completed a formal application for the CRTC. But there was still opposition on a provincial level (from Quebec, for one), even though the proposal was for an adult station which wouldn't impact Kindergarten to Grade 12 at all. The old policy issues were still preventing the channel from getting off the ground.

Eventually, Keast and Znaimer were licensed for digital carriage (or analog carriage if they could strike a deal with the cable companies) in 1996, even though Quebec and Saskatchewan remained opposed to the channel.

Prior to the victory, the powers behind CLT stumbled across Access Television, which the Alberta government wanted to see privatized. Keast and Znaimer turned their attention to that project, and in 1995 they began a scaled-down version of what eventually would lead to CLT under the umbrella of Learning and Skills Television of Alberta Ltd., with CHUM as the majority shareholder.

"We did two things: we worked closely with the Ministry of Education in terms of day-programming from K to 12," says Keast. "And in the evening, we reinvented the schedule in terms of style, format and content to increase the reach and the com-



mmercial viability of the service—and also to make it a viable TV service, unless the service is reaching people, you're talking to yourself."

he model that we were talking about for CLT, in terms of adult programming and connecting to courses of study, we did that with Access."

A vérité-able truth

Next month, CLT will appear into an estimated 1 million to 1.5 million households. And the programming reflects the experience of two men who know television—and more importantly, who know what resonates with people.

In the past, the relationship between the viewer and the medium of television was passive, not interactive. You sat down in front of the TV, watched what was on, and very likely forgot what you had seen by the following day. Znaimer sees things a bit differently.

"I was very influenced by the ideas associated with the cinéma-vérité movement—I thought, 'Why not video-vérité?'" he says. "It's a more natural and more accessible type of television. We received TV's offering, but you didn't talk back to it—that didn't happen until the '70s and '80s."

CLT can arguably be considered the ultimate in interactive television, because, if Keast and Znaimer are correct, it will motivate the viewers to not only respond or form an opinion, but to educate themselves and acquire knowledge.

"Our contention is that the channel is much more focused and utilitarian," Znaimer explains.

And if the statistics from Environics Canada that suggest 80 per cent of Canadians want to improve their level of education and upgrade their skills and knowledge (and 90 per cent say a resource like CLT would help them in achieving their educational goals), then the channel could be just the beginning. The future could even hold a variety of smaller micro-niche channels designed around the more popular areas of study. Science TV? Psychology TV?

"It's the tip of a multimedia iceberg," proclaims Keast. In true evangelical fashion, Znaimer and Keast look to expand their potential audience. And as it grows, the hope is that more Canadian minds will be saved from learning stagnation.

Praise the Lord. ☐



Moses Znaimer

fall into a variety of disciplines—science, business, psychology, history, geography, English, etc.—appeals to you, official credit from a university or college is only a phone call away. From there, the home-based student can connect to multimedia courses and receive the materials—print, interactive video or tutorial assistance—from the school or from CLT, which are then delivered online or by mail.

Obviously, the individual viewer needs to do the work, but in an academic world where education is becoming less accessible because of increasing tuition and competition among students, Znaimer and Keast hope to bring it right through your door—or, rather, through your cable.

"I kidded Ron that before we hang it up, he would be the chancellor of the biggest university in the country," Znaimer laughs.

The two are both fully aware of the power of television. Znaimer, a man who has helped revolutionize television in this country, calls it engaging and, when used in the context of learning and education, the medium will be a big motivator for those seeking self-actualization and self-improvement.

If anything, it sure is convenient. "This brings education to the people," Znaimer says. "Logistically, a mature student attending a class faces a great deal. Perhaps they work during the day, then they have to drive to the school, pay for parking and perhaps even eat dinner away. They go to their class and then have to return home. That's a huge investment for 40 minutes of learning."

"This is clearly a modern way." Keast agrees that the idea of education through television affords people a learning opportunity that they might not have had prior to

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Married into the mob

See Mickey Blue Eyes, capiche?

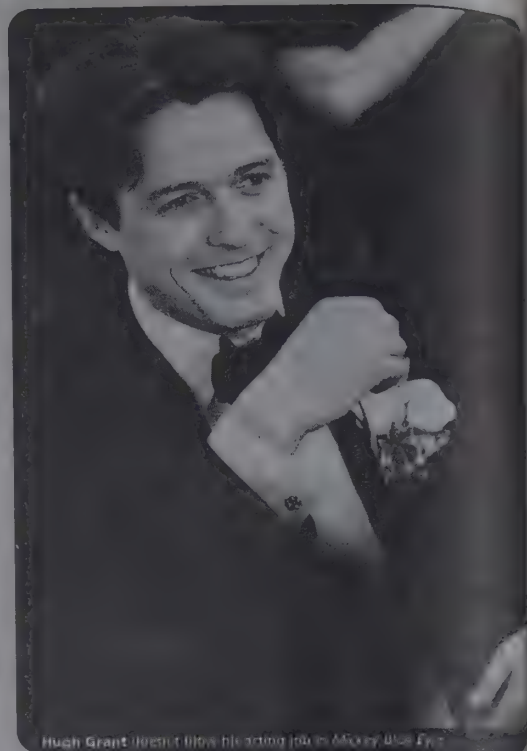
By JOHN LEKICH

Mickey Blue Eyes, a mob comedy in which British tweed meets Bronx vinyl, stars Hugh Grant as a mild-mannered Englishman who falls in love with a Mafia princess. The actor offers his standard interpretation of a floppy-haired twit forced to charm his way out of a series of gross misunderstandings. As usual, he's all sputter, stutter and blush. In fact, while Grant doesn't mind poking fun at himself for the sake of a few laughs, there are moments when he seems noticeably weary of the somewhat prissy image he's created. Thankfully, the guys with bent noses save the day.

Most of the solid supporting cast members have faces that look as if they were hurriedly sculpted from 10 pounds of chuck steak. Sure, we've seen this world before. (At times, it seems as if director Kelly Makin is serving up *Prizzi's Honor* with a champagne twist.) And yet, for the most part, it's genuinely funny watching Grant, as jittery Michael Felgate, try to figure out how to avoid becoming a prime chunk of New York landfill.

Michael, a button-down yuppie who works for a Christie-style auction house, realizes that he's found the woman of his dreams in teacher Gina Vitale. But Gina (a nicely understated Jeanne Tripplehorn) neglects to tell Michael that her family specializes in making the kind of offer that a future son-in-law just can't refuse.

When Michael proposes marriage after only three months of dating, Gina tearfully declines. Knowing that joining the Vitales means running the risk of getting more than spaghetti sauce on your shirt, she selflessly puts Michael's welfare ahead of her own. In order to get to the bottom of things, Michael pays a visit to Gina's father, Frank (a hilarious James Caan, basically doing Sonny Corleone on Prozac). Frank takes a shine to Michael, and before you



Hugh Grant doesn't like his acting job in Mickey Blue Eyes.

can say "Have a cannoli," the pasty-faced Brit is hanging out with hairy knuckle-draggers named Carmine and Vinny.

My beautiful launderer

Here's where this particular pot of pasta starts to boil. Michael meets Uncle Vito, the cold-blooded head of a thriving crime family (Burt Young, who, like the rest of the great character actors in the cast, is careful never to overplay his hand). Uncle Vito requests a small favour that involves Michael using his job to launder money. By the time our love-struck hero gets wise to the scheme, he's in so much hot water that the only way to get out

is to learn the ways of the mob. Frank, a tenderhearted guy when he's not burying the latest victim, offers to show Michael the ropes.

To reveal any more of the plot would spoil things. Although Makin could have picked up the pace a bit, the script has some clever moments. Best of all are the performances avoiding the usual excesses associated with Mafia comedies. There's an almost serene professionalism backing up our leading man's nervous antics. Maybe that's what ultimately allows Grant to come across as everybody's favourite weenie again. ●

Mickey Blue Eyes
Opens Fri, Aug. 20

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THE THOMAS CROWN AFFAIR (14A)
THX Fri Mon Tue Wed Thu
7:00 9:30 Sat 2:00 4:15 7:00 9:30

DEEP BLUE SEA (14A) THX gory scenes 1:40 5:00
8:20 LateShow 11:00

BLAIR WITCH PROJECT (14A) THX coarse language,
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3D) (PG) *11:45 2:15 3:30 6:00 7:15 9:45 LateShow Fri Sat
12:15

EXTREME (G) *1:00 4:45 8:30 LateShow 11:00

HAUNTING, The (PG) THX frightening scenes not suitable
for young viewers 1:50 5:10 8:30 LateShow 11:30

INSPECTOR GADGET (G) THX 12:30 2:30 4:30 6:40 9:00

IRON GIANT (Sneak) (PG) THX 12:00 2:10 4:20 7:00

THE SIXTH SENSE (14A) THX 1:00 3:40 5:10 10:00
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RUNAWAY BRIDE (PG) THX 1:10 4:50 7:30 10:20

STAR WARS: EPISODE I THE PHANTOM MENACE
(PG) THX 12:30 3:30 6:50 9:50

TARZAN (G) THX 12:10 2:20

TEACHING MRS. TINGLE (STC) THX 1:30 4:10 7:40
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Sat & Sun Matinees: 1:00 & 3:00 pm

• Classification: PG •

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A Film By Jim Foll

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TRICK
Nightly @ 9:10 pm
Sat & Sun Matinees: 3:00 pm

PG • Moves to Princess 11 Mon Aug 23, Nightly 7:10 & 9:00 pm

"CLEVER JUICY AND HIGHLY ENTERTAINING!"
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"SWIFT AND CHARMING!"
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CAST: BLANCHETT, DRIVER, EVERETT, MOORE, NORTHAM

TRICK
Nightly @ 7:00 pm
Sat & Sun Matinees: 1:00 pm

PG • Returns to regular show times Mon Aug 23, Nightly 7:00 & 9:10 pm

MOVIES 12
130 AVE. 50TH STREET 472

Showtimes effective:
Fri, August 20-Thru August 26, 1999.
Doors open daily at 10:30 am. For info call 472-7912

AMALKEE THIS
(Ultra Stereo) coarse language throughout
Daily 8:00 10:25 pm

BABY GENIUSES
(Ultra Stereo) Daily 12:35 2:50 5:10 p

DROP DEAD GORGEOUS
(Ultra Stereo) Daily 12:55 3:15 5:30 7:50 10:10 p

INSTINCT
(Ultra Stereo) Daily 7:10 9:55 pm

LAKE PLACID
(Ultra Stereo) Coarse language & gruesome scenes.
Daily 11:25 am 1:30 3:35 5:40 7:45 9:45 pm

LIFE IS BEAUTIFUL
(Ultra Stereo) Daily 11:20 am 2:00 4:45 7:20 10:00 p

THE MUMMY
(SDS Digital) Frightening scenes
Daily 1:25 4:20 7:35 9:50 pm

MUPPETS FROM SPACE
(SDS Digital) Daily 12:50 1:00 3:20 5:40 pm

NEVER BEEN KISSED
(Ultra Stereo) Not suitable for younger children
Daily 12:15 2:40 5:10 7:35 10:00 pm

THE PRINCE OF EGYPT
(Ultra Stereo) Daily 1:00 3:20 5:40 pm

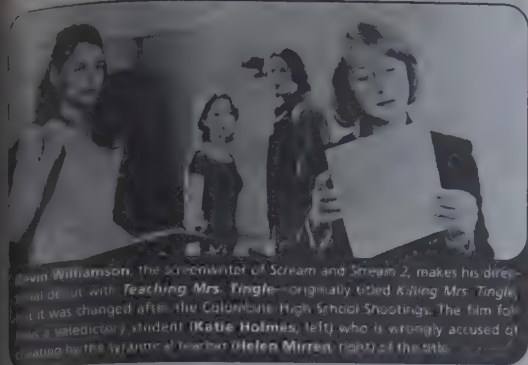
TEA WITH MUSSOLINI
(Ultra Stereo) Daily 11:40 am 2:20 4:55 7:40 10:10 p

THE KING & I
(Ultra Stereo) Daily 12:20 2:35 4:50 pm

THE MATRIX
(SDS Digital) violent scenes
Daily 1:35 4:10 7:25 10:20 pm

THE THIRTEENTH FLOOR
(Ultra Stereo) Daily 7:20 9:40 pm

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WWW.CINEMARK.COM



Kevin Williams, the screenwriter of *Stream and Stream 2*, makes his directorial debut with *Teaching Mrs. Tingle*—originally titled *Killing Mrs. Tingle*. The film was changed after the Columbia High School Shootings. The film follows a satirical student (Katie Holmes, left) who is wrongly accused of creating the tyrannical teacher (Helen Mirren, right) of the title.

NEW THIS WEEK

FIRST-RUN MOVIES

Mickey Blue Eyes (CO, FP) Hugh Grant, Julia Roberts, and Jeanne Tripplehorn star in director Kelly Makin's romantic comedy about an English art dealer who falls in love with the daughter of a Mafia boss.

My Life So Far (GA) A memoir of a most unusual family seen through the eyes of a very adventuresome Scottish child, who is brought the delicious truths about grow-up by his uncle's exotic French fiancée.

The Palm Beach Story (EFS) Claudette Colbert stars in this irresistible, knowing 1942 satire on the driving forces of sex and money, as Colbert flees her penniless husband for the luxurious arms of a billionaire. Mon, Aug 23, 8pm at the Provincial Museum Auditorium, 102 Ave 6 128 St, \$2-4.

Teaching Mrs. Tingle (CO, FP) Katie Holmes and Helen Mirren star in writer-director Kevin Williams' black comedy about three high-school friends who play a cat-and-mouse game with a tyrannical history teacher.

Universal Soldier: The Return (CO, GR) Jean-Claude Van Damme stars in director Mic Rodgers's sequel to the 1992 action flick about a secret government project to develop unstoppable robo-soldiers.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
ESSC: Edmonton Space & Science Centre IMAX, 452-9100
FP: Famous Players
GA: Gameau Theatre, 433-0728
GR: Grandin Theatre, 458-9822
M: Metro Cinema, 988-3456
P: Princess Theatre, 433-0728
PC: Princess II Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM: 484-8581

CINEMA CITY 12

3623-99 STREET 463-5481
Showtimes effective
Fri. August 20 - Thu. August 26, 1999.
BEA WITH MUSSOLINI PG
Daily 1:30 3:30 5:30 7:30 9:30
Only 12:30
LAKE PLACID 14A
Daily 1:30 3:30 5:30 7:30 9:30
Only 12:30
MUPPETS' FUNNY SPACE G
Daily 1:30 3:30 5:30 7:30 9:30 11:40
DROPPED DEAD GORGEOUS 14A
Daily 1:30 3:30 5:30 7:30 9:30
Only 12:30
LIFE IS BEAUTIFUL PG
Daily 1:30 3:30 5:30 7:30 9:30 11:40
Only 12:30
THE MATRIX 14A
Daily 1:30 3:30 5:30 7:30 9:30 11:40
Only 12:30
THE MIMIC PG
Daily 1:30 3:30 5:30 7:30 9:30 11:40
Only 12:30
ENTRAPMENT PG
Daily 1:30 3:30 5:30 7:30 9:30 11:40
Only 12:30
INSTINCT 14A
Daily 1:30 3:30 5:30 7:30 9:30 11:40
Only 12:30
NEVER BEEN KISSED PG
Daily 1:30 3:30 5:30 7:30 9:30 11:40
Only 12:30
PRINCE OF EGYPT PG
Daily 1:30 3:30 5:30 7:30 9:30 11:40
Only 12:30
SHAKESPEARE IN LOVE 14A
Daily 1:30 3:30 5:30 7:30 9:30 11:40
Only 12:30
THE KING & I G
Daily 1:30 3:30 5:30 7:30 9:30 11:40
Only 12:30

Encounter In The Third Dimension (SC) New art Pankin, Cassandra Peterson and Hank Shearer star in director Ben Stassen's IMAX film about an inept scientist's efforts to perfect his own 3-D filmmaking technology.

Extreme (SC) Director John Long's IMAX film on extreme outdoor sports covers skiing in Alaska, climbing in Utah and surfing 20 metre waves in Hawaii.

The Haunting (CO, FP) Liam Neeson, Catherine Zeta-Jones, Owen Wilson and Lili Taylor star in Speed director Jan De Bont's effects-filled adaptation of Shirley Jackson's novel *The Haunting of Hill House*.

An Ideal Husband (P) Cate Blanchett, Minnie Driver, Rupert Everett and Julianne Moore star in Gielgud director Oliver Parker's adaptation of Oscar Wilde's 1895 play about political ambition and sexual intrigue.

Inspector Gadget (CO, FP) Matthew Broderick and Rupert Everett star in director David Kellogg's family comedy about a bumbling police inspector with 14,000 mechanical devices grafted onto his body. Based on the cartoon character of the same name.

The Iron Giant (CO, FP) The voices of Jennifer Aniston, Harry Connick Jr. and Vin Diesel are featured in director Brad Bird's animated adventure about a boy who befriends an enormous metal-eating robot. Based on the book by British poet laureate Ted Hughes.

Mystery Men (CO, GR) Ben Stiller, Janeane Garofalo, Greg Kinnear, William H. Macy, Paul Reubens and Geoffrey Rush star in director Kirk Usher's action-comedy about a group of working-class stiffs who aspire to be super heroes.

Notting Hill (CO) Julia Roberts and Hugh Grant star in *Persuasion* director Roger Michell's romantic comedy about a hugely famous movie star who falls in love with a struggling bookstore owner.

Runaway Bride (CO, FP) Julia Roberts and Richard Gere star in *Pretty Woman* director Gary Marshall's romantic comedy about a cynical newspaper reporter who falls in love with a woman with a history of deserting him at the altar.

The Sixth Sense (CO, FP, GR) Bruce Willis stars in *Wide Awake* director M. Night Shyamalan's supernatural thriller about a child psychologist who tries to uncover the truth about a terrified eight-year-old boy's paranormal powers.

Tarzan (GR) The voices of Tony Goldwyn, Minnie Driver, Glenn Close and Rosie O'Donnell are featured in Disney's animated adventure, based on Edgar Rice Burroughs's classic story *Tarzan of the Apes*.

The Thomas Crown Affair (CO, FP) Pierce Brosnan, Rene Russo and Denis Leary star in *Die Hard* director John McTiernan's update of the 1968 caper film about a wealthy man who moonlights as a high-tech thief.

Trick (GA) Christian Campbell, John Paul Pitoc and Tori Spelling star in this romantic comedy about two gay men unable to find a single place in all of New York City where they can consummate their instant attraction for each other.

Wildfire: Feel The Heat (ESSC) IMAX documentary about the helicopter pilots, smoke-jumpers and other men and women whose job it is to research, manage and battle forest fires.

Grandin THEATRES

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Children/Seniors - \$4.00

Matinees Everyday
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MOVIE LINE
458-9816

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All Day & All Right

Now Playing

Sixth Sense (14A) 1:05, 3:55, 7:05, 9:55
Detroit Rock City (18A) 1:30, 3:30, 7:30, 9:30
Tarzan (G) 1:30, 3:30 (weekend matinee only)
Mystery Men (PG) 1:20, 3:45, 7:20, 9:45
Broken Down Palace (PG) 1:10, 3:00, 7:10, 9:00
Universal Soldier (14A) 1:00, 3:15, 7:00, 9:15

MICHAN MATINEE
Flintstones (G) 1:00, 3:00 SAT ONLY

CINEPLEX ODEON CINEMAS

TALKING MOVIE LISTINGS 444-5468

SHOWTIMES EFFECTIVE
FRI, August 20 - THU, August 26, 1999.

EATON CENTRE CINEMAS
3rd Fl., 1000-1001 St. Albert, 421-7626

BOWFINGER PG
Daily 12:30 3:00 6:50 9:00 pm
Presented in Digital Theatre Sound.
No 7:00 show Aug. 21 or Aug. 25
TEACHING MRS. TINGLE 14A
Daily 1:10 4:10 7:10 9:50 pm
Presented in Digital Theatre Sound.
Coarse language, nudity, violence
BROKEDOWN PALACE PG
Daily 1:50 4:00 7:50 10:00 pm No 7:50 on Aug. 26
Some coarse language. Presented in Digital Theatre Sound.
DICK 14A
Daily 1:30 3:30 5:30 7:30 9:30 pm
Presented in Digital Theatre Sound.
THE THOMAS CROWN AFFAIR 14A
Daily 1:20 4:20 7:20 9:40 pm
Presented in Digital Theatre Sound.
THE SIXTH SENSE 14A
Daily 1:30 3:30 5:30 7:40 9:50 pm
Presented in Digital Theatre Sound.
MYSTERY MEN PG
Daily 1:40 4:40 7:40 9:40 pm. Coarse content.
Presented in Digital Theatre Sound.
DETROIT ROCK CITY 18A
Daily 8:50 10:10 pm

WESTMOUNT 4
111 Ave. 6 & Grosvenor • 433-7343

BROKEDOWN PALACE PG
Daily 6:45 9:15 pm. Mat Sat Sun 1:15 4:15 6:15 pm
Some coarse language.
THE BLAIR WITCH PROJECT 14A
Daily 7:00 9:30 pm. Mat Sat Sun 1:00 4:00 pm
Coarse language, disturbing content.
DETROIT ROCK CITY 18A
Daily 7:30 10:00 pm. Mat Sat Sun 1:45 4:45 pm
BOWFINGER PG
Daily 7:15 9:45 pm. Mat Sat Sun 1:30 4:30 pm
Suggestive language. Presented in Digital Theatre Sound. No passes.
CLAREVIEW TOWN CENTRE
421-137 Avenue • 472-4400

THE IRON GIANT PG
Daily 7:00 pm
Presented in Digital Theatre Sound.
MYSTERY MEN PG
Daily 4:00 6:40 9:20 pm. Coarse content.
Presented in Digital Theatre Sound.
RUNAWAY BRIDE PG
Daily 1:20 3:50 7:00 9:30 pm
Presented in Digital Theatre Sound.
DETROIT ROCK CITY 18A
Daily 1:40 6:30 pm.
Presented in Digital Theatre Sound.
AMERICAN PIE 18A
Daily 8:50 pm. Sexual content, may offend.
Presented in Digital Theatre Sound.
UNIVERSAL SOLDIER 2 14A
Daily 1:00 3:00 5:00 7:00 9:10 pm
Coarse language, nudity, violence.
THE THOMAS CROWN AFFAIR 14A
Daily 7:20 9:30 pm.
Mat Sat Sun 12:40 3:10 pm.
AMERICAN PIE 18A
Daily 7:30 9:45 pm. Mat Sat Sun 12:40 3:10 pm.
Sexual content, may offend.
RUNAWAY BRIDE PG
Daily 6:50 9:15 pm. Mat Sat Sun 1:20 3:40 pm.
MICKEY BLUE EYES 14A
Daily 7:00 9:10 pm. Mat Sat Sun 1:30 3:50 pm. Gory scenes.
TEACHING MRS. TINGLE 14A
Daily 6:30 9:00 pm. Mat Sat Sun 12:30 2:50 pm.
RUNAWAY BRIDE PG
Daily 6:40 9:10 pm. Mat Sat Sun 12:50 2:40 4:30 pm.
DICK 14A
Mat Sat Sun 12:30 2:30 4:40 pm.
THE HAUNTING PG
Daily 6:45 9:20 pm.
Highlighting scenes not suitable for young viewers.
DEEP BLUE SEA 14A
Daily 7:25 9:40 pm. Mat Sat Sun 1:00 3:30 pm.
Gory scenes.
THE BLAIR WITCH PROJECT 14A
Daily 7:40 9:50 pm. Mat Sat Sun 1:10 3:20 5:10 pm.
Coarse language, disturbing content.

CINEMA 6
WEST EDMONTON MALL
PHASE 1, ENTRANCE 40

MUPPETS FROM SPACE G
Daily 1:30 3:30 5:30 7:30 9:30 pm
NEVER BEEN KISSED PG
Daily 8:50 pm.
Not suitable for younger children.
LAKE PLACID 14A
Daily 1:20 4:20 7:20 9:50 pm coarse language.
gory scenes.

DROP DEAD GORGEOUS 14A
Daily 4:45 7:45 9:30 pm
THE MUMMY PG
Daily 4:45 7:45 9:30 pm
THE MATRIX 14A
Daily 4:45 7:45 9:30 pm
ENTRAPMENT PG
Daily 7:15 9:45 11:40 pm
Not suitable for younger children.

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Ph. 429-2232

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Brokedown Palace one broken-down film

One night in Bangkok is one too many

BY BETH MCARTHUR

Twenty-one years ago, director Alan Parker and writer Oliver Stone turned a true story about a hash-smuggling American youth's hellish Turkish prison ordeal into the harrowing *Midnight Express*. That superb film left audiences wringing wet by the credits and, were they druggies or not, feverishly crossing Istanbul off their list of holiday destinations. Last year's *Return to Paradise* likewise put the boots to Malaysia. This summer, however, director Jonathan Kaplan and writer David Arata fail, with *Brokedown Palace*—the feminized spin, in which two teenage American girls are thrown into a Bangkok slam-

mer—to similarly demonize Thailand. With its giggles, jiggles, and underlying certainty throughout that all will end well, their movie plays more like a lost episode of *Charlie's Angels*.

Certainly, getting bums into seats is ensured through the casting of the talented, cute, and big-smiling duo of Claire Danes and *Cold Comfort Farm*'s Kate Beckinsale (managing an American accent) as this year's foolhardy drug mules.

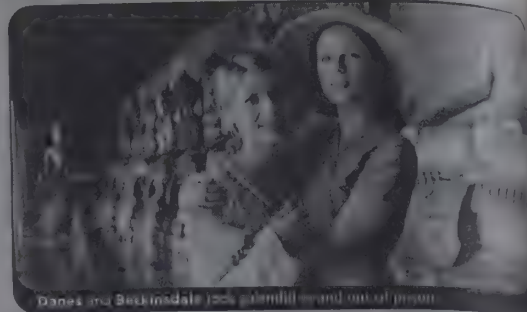
Falling prey to a smarmy Australian drug dealer who woos them both and hides smack in their luggage, Danes and Beckinsale, as Alice and Darlene, respectively, are caught and sentenced to 33 years in a Thai women's prison the inmates call the Brokedown Palace.

"We shouldn't be here! We're from Ohio!" they bleat in matching avant-garde prison haircuts as sunbeams stream through floor-to-ceiling windows to alight on their

cheekbones. Tellingly, the cinematographer seems less concerned with using light and shadow to convey doom and gloom than with ensuring that the girls look splendid while wallowing in it. How romantically tragic.

Yankee Hank go home

So, given that this is merely Hollywood's airbrushed version of incarceration—there's not one strip search, punch-up, death or rape to be seen, and the prisoners wander, unfettered, in sunny, only moderately cockroach-infested courtyards with their nice prison friends to the strains of a pleasing occidental soundtrack—I confess to not caring whether they were freed or not. Danes is woefully miscast as the mouthy and obnoxious Alice, while Beckinsale is a veritable doormat as the mewling Darlene. In fact, in his first feature screenplay, Arata has managed to create an entire cast of detestable characters. Even the agree-



Danes and Beckinsale look splendid—and out of prison

able Bill Pullman is downgraded to oily as "Yankee Hank," a moneygrubbing expatriate American lawyer who—though he frequently appears incapable of freeing his own sleeve from a car door—represents the girls' only hope of getting out of jail. Sundry supporting actors, notably Lou Diamond Phillips, irritate with their inappropriate jocularity.

At its worst, *Brokedown Palace* is a big-budget warning to feckless youth

not to screw up in city. Daddy's money or connections hold sway. At its best, it is a waste of wheels for audiences not willing to sit through the much more entertaining *Midnight Express*, with its notion of foreign punishment as devastating than bad hair and poor interior decoration. ☹

Brokedown Palace
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Pussy galore

The Jube becomes
Edmonton's cleaner
cat house

BY PAUL MATWYCHUK

I'm sure all the information in the *Cats* press material is scrupulously accurate, but it contains several facts and figures that you feel like reading twice, just

to make sure you understood them properly. The Fourth National Touring Company of *Cats*—a.k.a. *Cats IV*—is the longest-running individual touring company in the history of theatre, having been on the road for nearly 12 years. (Twelve years—can that be right?) The company keeps over \$200,000 worth of unitards on hand at any given time. (Unitards are that expensive?) The hand-beaded bolero jacket Mr. Mistoffles wears for his big second-act entrance costs \$22,000; a second one is kept on hand for the understudy, and so many beads fly off it during his dance number that it has to be re-beaded after every performance. (\$22,000? Are these people crazy?)

"You're not going to see many more mega-musicals like this one anymore," says Kelly Briggs, a featured player in the *Cats IV* touring company that's coming to Edmonton this week. "It's simply too expensive. It only cost \$2 million to do *Cats* originally, which at the time was looked at as an astonishing figure, but it would cost several times that to do the show now. So now they're going back to more old-style musicals, no more the set being the star. Which makes a show like this even more special than before."

The Cats meow

It feels a little strange to start thinking sentimentally of *Cats* as the last of an endangered species. When it debuted on London and, especially, Broadway in the early '80s, it marked the beginning of a trend toward shows powered more by

theatre
preVUE

spectacular stagecraft than by actor development—a trend that reached its zenith in *The Phantom of the Opera*. Still, it did win some Tonys, including Best Musical (admittedly, a weak year) and the hard-to-please Frank Rich of the *New York Times* offered some qualified praise for the sheer gusto of the staging, which the *Cats* touring companies have obviously spared no expense in duplicating.

But if staging were all that a show had to offer, it's unlikely that it would have ever run as long as it has. "It's a universal story," says Briggs, who plays Bustopher Jones, the "cat about town," and Asparagus, the "theatre cat." "First, T.S. Eliot's poetry [which the musical is based on] is beautiful. And the show appeals to everyone—children and adults. And it incorporates every aspect of the performing arts: ballet, concerts, the English music hall tradition, the whole gamut. It's a great show for a kid's first musical. People see it over and over again. A lot of people who were children when they first saw it have kids of their own now who they take to see it in turn."

The truth about Cats and dogs

Cats is a populist, tourist-friendly show that a lot of theatre snobs like to turn their noses up at, and *Cats* jokes are rampant both in the New York theatre scene and in pop culture—witness David Letterman's fondness for sardonically crooning "Memory" or the recent *Saturday Night Live* sketch that portrayed backstage life at the show as something akin to the ninth circle of Hell. But Briggs and the other cats are surprisingly good-humoured about all the ribbing their show has taken. When asked about the sketch, Briggs quickly says that stage life "is not like that." She notes that the segment was actually filmed at the Winter Garden Theatre in New York, with several *Cats* actors as extras, who found it hilarious.

SEE NEXT PAGE

DISH Weekly

Quick Bites

LEGEND

\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

* Price per person, before tax & tip

ALTERNATIVE

Badass Jack's (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. \$

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Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

Hemp Café (10332 - 81 Ave., 988-2098) Sandwiches, salads, baked goods and a variety of fresh hemp items. Support the new attitude—try our Hemp coffee. \$

Route 99 Diner (8820-99 St., 432-0948) Sit down meals, an atmosphere of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

BAKERIES

Mr. Samosa (14981-Stony Plain Rd., 489-2175) A creative East Indian snack shop known for their samosas.

Skopek's Bake Shop (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon.-Fri.

Tree Stone Bakery (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough).

BISTROS

Bistro Praha (10168-100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$\$

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Cafe Select (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years.

Cafe De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. \$\$

Carole's Cafe & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodated. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. \$-\$\$

C'est Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post 5 building. "It's all in the name".

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$\$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$

Manor Cafe (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

Matess Urban Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. \$\$

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CAFES

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Bennys Bagels Cafe on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Breadstick Cafe (10159-Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

Cafe La Gare (8104-103 St., 433-5138; 10308A-81 Ave., 439-2969) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. \$

Café Amande (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes a la miamandine. Live music Fri & Sat \$

Cappuccino Affair (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveate groupings. Light breakfast, lunch or night-time snack. \$

The Commissary (11750-Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. \$

Jazzberries Too Cafe (10116-124 St., 488-1553) Good home style cooking in a relaxed environment. Smokers always welcome. \$

Juliano's Restaurant & Cappuccino Bar (11121-Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$\$

Katmandu Coffee Cafe (201, 10 Mckenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert.

La Piazza (104588-82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna.

Makapakafe (13042-50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch & dinner buffet and a delightful A La Carte menu. \$-\$\$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats & drinks in a comfortable atmos-

Cristall's Wine Market has a schedule for in-store wine tastings available. Tastings start at 10 am and typically 10 to 12 wines a theme are tasted informally discussed. Cheeses, other nibbles accompany the wines. The cost of a tasting is per person and reserved by calling the store. 8888. Mark your calendar for the following tastings: Bordeaux-like blends (predominantly from Cabernet Sauvignon, Merlot, Cabernet Franc) on September 10. Taste a range of Merlot wine with different styles highlighting the grape's flexibility on October 27. Taste Zinfandel (not the pink kind), the halcyon grape of California that's all the rage, where from an easy drinking, forward style to a blockbuster that has more in common with port.

Bagel Bin Bakery owner Michael Alkalay, spurred on by his newly-diagnosed diabetes, is in the process of analyzing Bagel Bin's breads and bakery items. The Association measures each item of the products in order to take a guesswork out of how many Bagel Bin's products. Alkalay is also opening a line of sugar-free, reduced baked items, especially for diabetic diets.

here. Daily liquor and food, open at Catering. \$

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric & eclectic espresso bar, fresh baking daily, hot specials. Live entertainment.

Sunterra Market (Commerce Ave., 201, 10150 Jasper Ave.) Mmmmm pastries freshly made at our on-site bakery. \$

CAJUN

Cajun House (7 St. Anne's, 433-3242) Albert, 460-8772) Worth the drive to sample some of the best jambalaya and Gumbo in the province. \$\$

Da-De-O (10548-82 Ave., 433-4000) Fun-style restaurant in an upscale diner on Whyte Ave. \$\$

Louisiana Purchase (10320-111 St., 402-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$\$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best from & past operations in the city. \$\$

Billiards Club (2 ft. 10505-82 Ave., 432-0335) Rack 'em up and chug down, with heaps of burgers & more of ale. \$

Bones (10220-103 St., 421-4747) Known as the place for ribs-on-the-boardwalk. \$\$

David's (8407 Argyll Rd., 468-1986) Specializing in Alberta beef dishes.

SEE NEXT PAGE



need to answer that.) The touring sensation plays the Jube August 24. See our article on page 40.

ARTS Weekly

Continued from previous page

Ave., 433-0388. *Evocative cityscapes which contain subtle narratives that we can all recognize—oil paintings by Raymond Theriault. *Celtic jewelry by Des Nobels of Digby Island, B.C. Open Mon-Wed; Fri-Sat: 10-6; Thu 10-8. Closed Sun.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK
Plaza.v-wave.com/gilan/art/kirsten.htm
Sculptures by artist Kirsten Zuk

DALE NIGEL GOBLE ON-LINE
www.telusplanet.net/public/dng23.dng.htm

SANDEE A & THE VISIONS GROUP OF ARTISTS
members.home.net/sandee/ Index.htm
Formerly members of Eagle One Gallery in Edmonton.

SURREAL & FANTASY OIL PAINTINGS ON-LINE COSMIC HORIZONS
www.geocities.com/SoHo/Gallery/6298.

Theatre

AGATHA CRUMBLY'S THE JUKEBOX

CRACK'D Jubilation Theatre, WEM Phase III, 484-2424. When a body is discovered in the Deverone Mansion, the world's best and brightest detectives... some of whom just happen to be there... get to work solving the crime. The "sweet" Miss Maple, the rough & tough Nick Hammer, plus a few more of your favourite sleuths. Until Aug. 29. TIX: \$39.95 (Wed, Thu, Sun); \$49.95; \$17-50 kids 12 and under; discounts for seniors/students.

FOREVER PLAID Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. With a series of well loved songs and patter. Laugh at the patter and hum to the great pop hits of the '50's. Until Sept. 12.

FRINGE FESTIVAL Old Strathcona District, 448-9000.
www.fringe.alberta.com. **BRIDE OF FRANKENFRINGE** The 18th Edmonton Fringe Theatre Festival. Programs on sale at Starbucks. Until Aug. 22.

THE LEGEND OF THE GHOST TOWN GOLDRUSH! Celebrations Dinner Theatre, 13103 Fort Rd., 448-9339. Tumbleweeds, home of Sasparilla Sam, king of the goldrush and his side kick Sadsack Joe. Until Oct. 17. TIX: \$49; kids 12 and under \$20. discounts for seniors, students.

MELODRAMIX Festival Place, Sherwood Park, 449-FEST (3378). Firelight Theatre every SUN (7-10 pm), comedy and an improvised soap opera.

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the south of the town. \$5

DeLish's (10507 - 82 Ave., 437-7489) Serving lunch specials. All soup and sandwich combos for \$6.95. Also 2 p.m. Happy Hour on drinks & food daily. \$

Franklin's Inn Dining Room (2016 Wood Dr., Sherwood Park 467-1444) All day breakfast and a great selection of all your favourites. \$-\$\$

The Garage Burger Bar and Grill (106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. \$

The Grinder (10957-124 St., 453-1099) 20 years old but under new management. Also lounge and games \$-\$\$

Level Diner (10912-88 Ave., 437-9993) Wholesome and health conscious. Known for their tasty hummus and veggie burgers. \$5

Manama Pub (5552-Calgary Trail 12400, 414-1743) Cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

Neegan's (8709-109 St., 439-8934) 24 hr. hour, the last word in Huevos Rancheros. \$

Carl's Cafe (6, 10015-82 Ave., 437-10015) Best breakfasts and lunches on the south side. Cheap prices! \$

Louie's Submarine (8109-104 St., 437-0897) In-store fresh baked bread. Salads and sandwiches. Catering business & lunch or dinners. \$

Mayfield Grill (1665-109 Ave., 930-4077) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. \$5

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Home-made meals. Specializing in traditional English high tea and gourmet evening meals. \$5

Phatz Restaurant (10331-82 Ave., 431-9930) An eclectic assortment of appetizers, entrees and pastas, and delectable desserts.

The Raven (10338-81 Ave., 431-1193) Eclectic selection of "wood fired food" with Old Strathcona's best steaks and oven roasted chicken. \$

Rebel's Bar and Grill (10604-101 St., 433-4999) Nothing fancy, but sensible home cooking without the frills. \$

The Sidetrack Cafe (10333-112 St., 433-4326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings. The Sidetrack Cafe's kitchen will do it for you. \$-\$\$

Southern Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you to for daily and monthly specials, 24 hr. Happy Hour from 4-8 p.m. \$

The Tea House (52404 Range Rd., 721-Ardrossan, AB, 922-2279, 922-1963) Country fresh foods for lunch, dinners or breakfast. antiques, local crafts and unique gifts to browse around. Breakfast & lunch \$; dinner \$-\$\$

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, salads, pasta and more. \$5

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

Urban Lounge (8103-105 St., 439-1388) For lunch, dinner or late night wine, experience wholesome home-made burgers. \$

Village Cafe (11223 Jasper Ave., 438-0955) Serves homemade gourmet dishes prepared by real seal chefs

Corn and bred in Taber

Beware imitation produce

By JENNIFER COCKRALL-KING

For some, fresh corn from the field is the ultimate summer delicacy. But like all fresh produce in this part of the world, everything has its season. That's why it's important to get to your farmers' market or roadside corn stand while the local corn is fresh and sweet, because it only lasts a month or so.

Corn is only good when it's eaten soon after it's picked—that's why local corn is best. Shortly after being picked, the sugars in corn convert to starches, so fresh corn has sweet, juicy kernels and a creamy texture, while corn that has sat too long is starchy and tough. In the last decade, however, most varieties of corn destined to be eaten on the cob are specially bred to delay their sugar-to-starch conversion for at least two weeks.

Delicious, sweet corn is grown in the hot, dry regions of Southern Alberta. The farming community of Taber, near Lethbridge, is particularly well known for its corn. This weekend, the first crop will arrive in Edmonton from Taber; the fresh corn season only lasts until the first heavy frost.

Most Taber corn is sold roadside by vendors, but make sure that you are getting the genuine article. The Taber Corn Growers' Association has a licence and a logo so that buyers can be assured that they are buying

corn grown in Taber, not California or Washington. Always ask vendors to see their licence and ask for the name of the grower. I have seen "Taber" corn being sold in Edmonton in early July when the corn fields are actually only knee-high—it could be corn from as far away as Florida.

One of the best books on the subject of corn is Betty Fussell's *Crazy for Corn*, published in 1995 by Harper Perennial, New York. Among the hundreds of fabulous recipes, the following is perhaps my favourite:

Orange-Tarragon-Chili Butter

- Peel from 1/2 orange
- 1/4 cup fresh orange juice
- 1 teaspoon anchovy paste
- 1/2 teaspoon chipotle chili puree
- 1 teaspoon lemon juice
- 2 tablespoons chopped green onions
- 1/2 teaspoon dried tarragon
- 8 tablespoons (1 stick) butter
- 2 tablespoons chopped fresh tarragon leaves

Put all ingredients, except for the butter and fresh tarragon, in a blender and mix well. In a sauce pan, heat the butter until bubbling. With the blender on lowest setting, pour the butter slowly through the opening of the blender lid until the mixture begins to thicken. Remove from the blender and stir in the fresh tarragon. Drizzle over cobs that have been boiled for no more than one minute. The recipe makes about 1/2 cup. ©

Spicy House (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$5

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. \$\$\$

FRENCH CUISINE

Café Amande (8523-91 St., 465-1919) Fine french cuisine, Entertainment night: Fri & Sat. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. \$

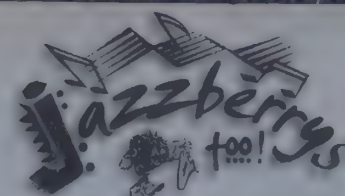
Three Musketeers (10416 - 82 Ave., 437-4259) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open! \$5

GREEK

Koutouki Taverna (10704-124 St., next to Roxie Theatre, 452-5383) The most authentic Greek food in

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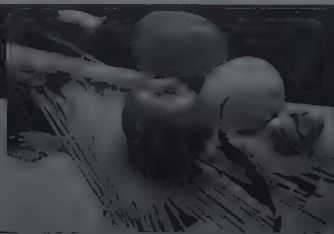
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Sunday 12:00 PM - 7:00 PM Saturday CLOSED

DISH Weekly

Continued from previous page

Edmonton, prepared by the original Gianni himself.

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Creek cuisine in a beautiful open setting overlooking Whyte Ave. \$-\$\$

Sytki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$\$

Yianni Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. \$\$

IRISH PUB

O'Byrne's Irish Pub (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. \$-\$\$

ITALIAN

Bruno's Italian Restaurant (9714-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$

Chianti (10501-82 Ave., 439-8729) Botticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated 1/2 block from Churchill Square and Summer Festival Fun! An extensive Italian and seafood menu and friendly efficient service ensure a return visit. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song-features Giovanni himself when he breaks into a heart-stopping aria. \$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

Italian Kitchen Restaurant (69 Ave., 433-8611) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. \$

Shecky's (7623 Argyle Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varsona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$\$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$\$

Zenari's on 1st (10117-101 St., 425-6151) Humble Arty hang-out with appetizing combinations of soup, sandwiches and pasta. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave. \$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

Lone Star Cafe (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$\$

Senor Frog's (10045-109 St., 429-7800) Good food in a party mood Restaurant Bar & Grill. Innovative Mexican cuisine. \$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$\$

Miami Pizza (8424-109 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. \$

Park Lounge & Sports Bar (Franklin Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Pharos Pizzeria (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. \$

PUBS

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre-3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British & Canadian beer and single-malt scotch. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation. \$-\$\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4651) Great food-large servings and value for your money. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only caribbean & continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: Karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Try a vegetarian quesadilla or Chicken Cordon Bleu sandwich, or if you're feeling a little British, you can't go wrong with Steak 'n' Kidney Pie or our ultimate halibut & chips! Daily specials also offered. \$-\$\$

SPANISH

La Tapa-Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious food from Spain in a casual atmosphere. Specializing in Paella and Sangria, 24 Tapas available. Great menu. The only place to go for a taste of Spain. \$

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes-spicy and flavourful. Good enough for the Rolling Stones. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. \$

UKRAINIAN

Pyrogy House (12510-118 St., 454-7580) Pyrogys and cabbage rolls—just like Baba used to make. \$

VIETNAMESE

Bach Dang (7808-104 St., 448 0288) Vietnamese Noodle House. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

EVENTS Weekly

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3 pm Friday.

Displays/Museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 433-0778. Aircraft on display and under restoration. Civil and military aviation history. \$

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6275. Located in the railway station built at St. Albert in 1909. \$

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit Edmonton's smallest microbrewer. See how Alley Kat's award-winning craft beers are brewed, taste Alley Kat's all-natural beer. THU-FRI 2-4 pm or call for a guided tour. \$

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. \$

CITY HALL MAIN FLOOR 988-4924. **THE A-BOMB & HUMANITY**: an exhibition of 40 photo panels from Japan focusing on the nuclear destruction and human damage that has occurred in Japan, the US and Kazakhstan. \$

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese garden, nature trail, 80 acres of connected gardens. \$

EDMONTON SPACE & SCIENCE CENTRE 451-3344. IMAX Theatre, Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations. \$

FORT EDMONTON PARK 496-8787. Costumed interpreters, steam train rides, costumed rides, 1920s miniature golf, antique vehicles, 1846 fur trading role, period shopping. *SUN 29: HARVEST FAIR: join in the traditional celebration of bringing in a harvest. TIX: \$3.50 kids; \$5.25 youth/senior; \$7 adult; \$21 family. \$

GOVERNMENT HOUSE 12845-102 Ave., 427-2281. *Every SUN, public tours, 1-4 pm. \$

THE HIGH LEVEL STEELCAR Grandin LRT station-Old Strathcona. The Steelcar presently used is originally from Osaka, Japan and survived WWII. Travel across the world's highest Steelcar bridge: 11 am-4 pm SUN-FRI & 9 am-4 pm SAT. TIX: \$3 round trip. Until Thanksgiving weekend. \$

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Walderdale Hill, 496-2966. **TIMBER TO TOWNSHIPS**: John Walter and the lumber industry at the turn of the century. *SUN 22: Lemonade and Story Telling. SUN 29: Feed the Crew—Soup and Sourdough. \$

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE 7362. Visit Alberta's premier architectural attraction. \$

THE LOYAL EDMONTON REGIMENT MUSEUM Foundation Prince of Wales Armouries, 10440-108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open THU-FRI. \$

MCKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park. \$

MUSEE HERITAGE MUSEUM 5 St. Anne St., Little White School House, St. Albert. 459-1534. **DEUX CHANSONS PAREILLES** (no two songs the same): A celebration of French Canadian music, past and present. Videos and recorded music enhance eclectic visual presentation of memorabilia from various artists of the Western provinces. Until Aug. 29. \$

MUTUAL CONSERVATORY 9929-60 St., 456-8755. One Promenade a Paris. View the highlights of Paris amidst a riot of summer colour. \$

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. *1st SUN of ea. month, 1-4 pm: Aboriginal Performers. Upon lounge or learning circle. *2nd SUN of ea. month, 1-4 pm: Aboriginal Artists: Learning circle. Syncrude Gallery. *Every SAT, 3 pm, Aboriginal Videos, Learning Circle, Syncrude Gallery. *WORLD OF THE INUIT. THROUGH THE ARTIST'S EYES. To celebrate the founding of the new territory of Nunavut—a collection of contemporary Inuit art. Until Sept. 6. *SINOQUE UNDER THE SAME SUN: Themes of diversity and intercultural understanding through the lives of Sulu and Agassiz. Two Inuit children living in Nunavut until Sept. 6. *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 1,000 years and 500 generations, people of the past and present, ceramics, film, lights, artifacts and more. Permanent exhibit. *BIG ROOM: NEW ARRIVALS. Permanent live invertebrate display, new arrivals from Malaysia. Permanent exhibit. *THE PHOTOGRAPHIC ARTS SOCIETY OF ALBERTA: Award winning photography by the Photographic Arts Society of Alberta. Until Sept. 6. TIX: \$6.50 adults; \$5.50 seniors; \$3 youth (7-17); kids 6 and under free; \$1.5 family; TUES kids price. Open 9 am-5 pm daily. \$

REYNOLDS ALBERTA MUSEUM 361-1351. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily until Sept. 6. *SAT 21-SUN 22: SALUTE TO AVIATION. \$

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Costumed interpreters recreate daily household activities. Open 10 am-6 pm. TIX: \$2 adults; \$1.50 youth/senior, \$5 family, kids 6 & under free. \$

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene. \$

STONY PLAIN & DISTRICT HORTICULTURAL SOCIETY Centennial Arena, 5300-52 St. Stony Plain. SAT 21-SUN 22: FLOWER & GARDEN SHOW: Quilts in the Garden. \$

UKRAINIAN CULTURAL HERITAGE VILLAGE 25 mins E. Edmonton Hwy 16, 652-3640. TIX: \$15 family (two adults and kids 7-17); \$6.50 adults; \$5.50 senior, \$3 youth (7-17 yr); kids under 7 free. Open 10 am-6 pm Labour Day-Thanksgiving, SUN 29: Friends' Ukrainian Music Jam:ore: The Society's 15th Anniversary. \$

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30 am-6 pm. \$

WATSON MUSEUM 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30 am-6 pm. \$

WATSON MUSEUM 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30 am-6 pm. \$

Kids stuff

ACACIA MASONIC HALL Stage #2. Fringe fun for the whole family. Hokey Pokey Productions present: BeeBee and The Big Question. Until Aug. 22. \$

BLESS Big Lake, HWY 2, Sturgeon Rd., SE Corner, 991-3620, 459-1299. Super Summer Sundays, live amphibians, fun games, crafts. Every SUN until Aug. 29. \$

CALDER LIBRARY 12522-132 Ave., 496-7090. TUE 24 (10:15): Stories from Around the World, 3-5 yrs. \$

CASTLE DOWNS LIBRARY 9 Lake Beaumaris Rd., 15333 Castle Downs Rd., 496-1804. TUE 26 (10:30 am & 2 pm): Summer Reading Club Closing Program. \$

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. *CHILDREN'S GALLERY: SIGHT UNSEEN: Tim Folkmann. Until Jan. 2000. *EVERY SUN: Something on Sundays. *MOVING PICTURES: Summer '99 art camps and classes (4-15 yrs). *Summer '99 art camps and classes for youth. \$

HERITAGE AMPHITHEATRE Hawrelak Park, 944-5546. TUE 24 (1:30 pm) & 26 (10:30 am & 2 pm): Two Loonie Theatre. TIX: \$2 Under 4: Free. \$

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. TUE 24 (2 pm): Summer Reading Club Year-end party—the Journey. \$

IDLYWYDE LIBRARY 8310-88 Ave., 496-1808. *Reach for the Stars: A special program for kindergartners inoculated at the Bonnie Doon Health Centre, until Sept. \$

JASPER PLACE LIBRARY 9010-156 St., 496-1810. *Every WED (Until Aug. 25), 7-7:30 pm, 3-6 yrs with parent, Family Fun Time. Free TIX: available WED prior to program. \$

JOHN WALTER MUSEUM 496-4852. *SUN 22: Lemonade and Story Telling. SUN 29: Feed the Crew—Soup and Sourdough. \$

LONDONDEY LIBRARY 110 Londonderry Mall, 137 Ave., 66 St., 496-1814. *Every FRI (10:30-11 am & 11:30 am-12 pm) all ages, Creative Crafts. *Every MON (2:30-3 pm), 3-5 yrs, until Aug. 23. TUE 24 (2 pm): Mariachi Madness, 5 yrs+. \$

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818. *Every MON (2:30-3 pm), Aug. 5 yrs, Storytime Fun, drop-in. THU 19 (2 pm): Virtual Reality. SAT 28 (12:15 pm): Summer Reading Club Closing Party—Clowning Around, 3 yrs+. \$

MUSEE HERITAGE MUSEUM 5 St. Anne St., Little White School House, St. Albert, 459-1528. *SAT 21 (10 am-4:30 pm)-SUN 22 (noon-4:30 pm): 7th annual Power from the Past fair at the St. Albert Grain Elevator Park (Mission Ave. Meadowview Dr.) TIX: \$1. \$

PENNY MCKEE LIBRARY Abbottsfield Shoppers' Mall, 3210-118 Ave., 496-7839. FRI 20 (2 pm): Summer Reading Club Closing Party (6-12 yrs): Magician Trevor Watson. \$

PROFILES GALLERY #110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. *Every SAT (1-4 pm): drop-in and explore themes relating to monthly exhibits. SAT 21 (10 am-4:30 pm)-SUN 22 (noon-4:30 pm): Join Art-ventures for two days at \$

the Power from the Past Festival at the St. Albert Grain Elevator Park (Mission Ave. Meadowview Dr., St. Albert). SAT 28 (1-4 pm): Logo-quest: go: create a logo distinctly your own. Let everyone know who you are. \$

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends 1-4 pm. \$

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995. 422-2697. Costumed interpreters create daily household activities. \$

SECOND STORY Mill Valley Centre, 2331-66 St., 413-4131. *Story Time: FRI 20 (10:30 am-11 am) McGowan; SAT 21 (11 am-12 pm) Backs; (1:30 pm): Gabrielle; TUE 24 (10:30 am): Val D'Arcy; Crafts: SAT 21 (1:30 pm); meditation puppetry (2:30 pm); Writing Club. All activities \$

SOUTHGATE LIBRARY Shopping Centre, 496-1822. WED (10:15 am): Pre-school for 3-5 yr olds, until Aug. 22 (2 pm): Mariachi Madness (4-4 pm): Summer Reading Club Celebration: Michael the Magician. 5-12 yrs. \$

SPRUCEDOWN LIBRARY 11555-95 St., 496-7099. *Every FRI (2-7 pm), until Aug. 21. Activity Table. SAT 21 (2 pm): End-Summer Reading Club Closing Program. \$

STANLEY A. MILNER LIBRARY Sir Winston Churchill Square, 496-7000. *Every FRI, Drop-in Film Program, 10:30 am, 6th Fl., (3-5 yrs) *THU 26 (7-8 pm): Summer Reading Club Wind-up party. \$

STRATHCONA LIBRARY 8331-104 St., 496-1828. Summer Reading programs throughout the summer months. \$

THE TELEGRAPH HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Exchange Building (1912). *KID THEATRICALS: Entertainment for theatre, clowns, magicians, puppeteers, storytellers: Aug. 19, 20. \$

VALLEY ZOO 133 Buena Vista Rd., (87 Ave.), 496-6911. Open every day indoor and outdoor exhibits. \$

WOODCROFT LIBRARY 13420-111 Ave., 496-1830. FRI 20 (2:30 pm): Discover the World Bingo. SAT 26 (2:30 pm): Summer Reading Club Closing Beach Party Time. \$

Lectures/Meetings

COMMUNITY NEW VENTURES PROGRAM Mennonite Centre for Newcomers, 100, 10010-107A Ave., 7709. Learn About Starting a Small Business. \$

THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 475-1826, 951-2324. *Every FRI, 7 pm: everyone interested in learning Shamanic Journeying are welcome. \$

IMAGES ALBERTA CAMERA CLUB John Janzen Nature Centre, 469-9700. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm. \$

MULTIPLE SCLEROSIS SOCIETY Victoria Centre, 11203-70 St., 456-4661. *Second and last THU of each month a support group for spouses and partners of people who live with Multiple Sclerosis. \$

TRUC LAM BUDDHIST MONASTERY 11288-97 St. *Every FRI, 6:30-7:30 pm. Learn Buddhist meditation and study techniques. Free non-denominational classes taught in English. \$

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings: *Every WED, 7:30-8:30 pm. How to make money on the Internet. \$

WEST END TOASTMASTERS MEETING 10451-170 St., Rm 112, info: jerry@472-4911. *Every TUE: Personal growth and development in communication and leadership. Listening skills, speech techniques, public speaking abilities done in a friendly environment, two-hour weekly meetings. \$

WINSPEAR CENTRE 429-1992. 429-238. Tours of the concert hall. Learn about the architecture, acoustics, backstage facilities. FRI 20 (12-1 pm). No charge. \$

Literary

LA PAZZA 104588-82 Ave., 433-3512. *Every SUN: Open Stage. Poetry and Prose Readings, acoustic music. \$

ORLANDO BOOKS 10123-82 Ave., 432-7633. Last THU each month: Women in the Arts Poetry Series. \$

STANLEY A. MILNER LIBRARY Sir Winston Churchill Square, 496-7000. Boardroom, 496-7000. *Edmonton Chapter of JASNA: Meet on the 1st of ea month. \$

Classifieds

Deadline for classified advertising is 3:00 p.m. Monday before publication

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ARTIST/NON PROFIT CLASSIFIEDS
Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or dual editing. Free words subject to regular price or dual editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks. If you require an ad to be renewed or cancelled please phone or fax the Classified department. Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10800 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

artists to artists

WHAT'S NEW! Fall '99 Call for submissions. Hosted by the Art Rental & Sales Gallery, Oct. 22-Nov. 5 in the Brimble Gallery of EAG. Deadline is SAT, Oct. 2, 1999. Slide submissions only—open to artists who are not currently consignors with the Art Rental & Sales Gallery. 10-15 slides, c.v. and slide list (artist, title, medium, dimensions, price) artwork must be available. Send submissions with SASE to Art Rental & Sales Gallery, The Edmonton Art Gallery, 2, Sir Winston Churchill Sq., Edm., T5J 2C1, Ph 429-1232.

Da Camera Singers—Choir Auditions. Join this chamber choir, Ph 426-2186.

Harcourt House: Ongoing submissions accepted for the Front Room members and local artists. For info Ph: 426-4180.

Taste in St. Albert festival: open to all Alberta artists who want a venue to showcase their original work. Booth fees \$20 with \$25 damage dep. no commission taken on sales.
•Open to BUSKERS, MUSICIANS, SINGERS, DANCERS, ACTORS. Performers can sell their CD's/Tapes/Videos for promotions—all ages to apply.
•Open to writers/poets/storytellers for the new "TASTY TALES" literary corner for adults & kids.
Deadline Aug. 30, Ph 460-4310.

OUTDOOR EDMONTON NEW ROCK REST 99: Sept 4-6 showcasing original rock & blues/rock bands. Free admission to public. Interested artists are invited to leave their info at 988-3746-24 for recording.

EDMONTON COLUMBIAN CHOIR AUDITIONS: Whatever your age, join an excellent choral, vocal jazz or handbell choir with performing opportunities in Edmonton and on tour. 3 youth and 2 adult concert choirs, 3 vocal jazz ensembles (13 yrs-adult) 2 handbell choirs (youth & adult). Ph Brenda 435-9580.

Need actors for student video project for upcoming school year. Mark @ 439-5787.

The McMullen Gallery at the U of A Hosp. seeking exhibition proposals for the year of Nov. 1, 1999-Nov. 1, 2000. Deadline July 30, 1999. Info ph 407-7152.

Urban Panic: Call for submissions: Artists are invited to submit individual or group proposals in any media for Aggregate's upcoming programming exhibition. Deadline: Fri, Aug. 27, 4:30 pm. More info: Todd Jones at aggregate@yahoo.com.

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Phone 426-1996 for more info.

auditions

Advanced dancers/percussionists with inherent rhythm skills for Rhythmic Motion 2000 tour of N. America. Marr Mac Dance & Theatre Arts. 8627-109 St., Aug. 25, Reg. 6 pm. Call 450-8024.

BANDS & MUSICIANS WANTED

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That's right, we've got room for one more **Fringe** photo: of *Einstein's Brain*, one of the oodles of plays featured in Edmonton's festival of festivals. The festivities wrap up this Sunday, so be sure to head down to Old Strathcona and annoy the locals—just remember, it's a theatre festival, so see a play or two, whydon'tcha?

EVENTS Weekly

Continued from previous page

THE WHITE GROUP Block 1912, Old Strathcona, 104 St., 82 Ave., 413-0951. Seeking every second THU.

Live comedy

CRYSTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. •Every SUN evening. •Live Comedy Showcase, open mike, free screening/auditions. •Every WED (8 pm) Laif City.

MARCOS 10307-82 Ave., 433-4526. •Every SUN: Live Yuk Yuk's comedy night.

IRON HORSE CAFE & WATERING HOLE 8101-103 St., 438-1907. •Every THU: Classic Comedy with the Atomic Improv Co.

OUTRACK CAFE 10333-112 Street, 421-1326. •Every SUN: Variety Night hosted by the Atomic Improv Co.

THE YUKS WEM, 481-9926. •Every THU: Hypnotist Sebastian Steel.

Special events

MONSTER BIKE SPRAWL '99 Beginning at the Environmental Resource Centre, 10511 Saskatchewan Dr. SAT 21 (10 am-2 pm): FREE EVENT—Focusing on nurturing the extent of sprawling development in Edmonton.

KAGAPALOZA '99 Hangar on Highway 11410 Kingsway Ave., 437-1552. •Thu 19 SUN 22: A non-profit computer gaming festival that acts as a beacon bringing gamers from across the continent.

PANCAKE BREAKFAST Victory Church on the Rock, 10445-172 St. SUN 29 (10 am): Free pancake breakfast.

Sports

CARTO RACING: LABATT RACEWAY 101 W. Hwy 2, on Hwy 19 toward Stony, Edmonton, 461-7056, 461-7057. •www.labattraceway.com. OVAL CAR: 28: Gold Cup. DRAG RACING: SAT SUN 22: ET, S/G, S/C. SAT 28: JB's 1st & Import Shootout. SUN 29: 1st Legal.

BASEBALL: Trappers. Telus Field, 4233-96 Ave., 414-4450. SAT 21, 22: TUE 24 (7:05): Trappers vs. Grizzlies. SUN 22: Trappers vs. Grizzlies.

FOOTBALL: Edmonton Eskimos. 448-1123. WED 25: Football 101 for ladies only.

HORSE RACING Northlands, 471-2040. Daily: Northlands Simulcast. 471-2040. Live harness racing Wed-Sat.

SOCCER: the Drillers. Kinsmen Soccer Field, 4233-96 Ave., 425-KICK (Kinsmen Field House). SAT 28 (noon-1 pm): Drillers 3V3 tournament.

WINTER FESTIVAL WestsidehouseCoopers Edmonton Winter Festival, Until Aug. 22.

WRESTLING U of A, Variety Gym. SAT 28: 1999 World Junior Women's Wrestling.

Variety

B STREET BAR NORTH 11818-111 Ave., 414-0545. Karaoke contest every TUES night (9:30 pm). Until Aug. 31.

CITY MARKET ON 97TH 10153-97 St., 424-9001. SAT (7-2): Baskets and bushels of fresh, local produce. BC fruit including cherries, homemade baking, natural honey and specialty mushrooms. Open all year.

GRANT MACEWAN COMMUNITY COLLEGE City Centre Campus, 497-5085. Minerva: WED 25 (1:30 & 3 pm): Tea Gardens: Caring Clowns' Pam Jones, on the patio Series-for adults 50+. TIX: \$3.50.

NORTHLANDS SLIPPER 988-4144. Singles dances twice monthly. Club Du Soleil. Club activities: Volleyball Skiing, softball, golf, pool, curling. SAT 21 (8 pm): Dance.

RISEING STARS 11748-95 St., 481-3451. •Every SAT (4-8 pm): Aboriginal Talent Search: singers or comedians.

Workshops

THE ALEXANDRA WRITERS' CENTRE SOCIETY 6th Fl., Edmonton Public Library, 7 Winston Churchill Sq., 451-2043. **FALL CREATIVE WRITING CLASSES:** The Alexandra Writers' Centre Society, Edmonton Chapter, is offering two different 8-week writing workshops beginning the week of Sept. 20: Introductory Creative Writing and Freefall Writing.

CANADIAN MENTAL HEALTH ASSOCIATION 414-6300. Self Advocacy and Leadership Training Program for adults living with a mental health issue. Beginning Sept. 13. •CMHA-ANCR, 10835-124 St., 414-6300. Suicide Intervention Workshop: Aug/ 26-27, 8:30-4:30 pm. TIX: \$75.

THE CITADEL THEATRE SCHOOL 428-2131. Classes for youth (4-12 yrs.) classes for teens (13-18 yrs.) Classes for adults (19 yrs+). Fall Term: SAT, Sept. 18-Dec. 11 or MON-THU: Sept. 20-23-Dec. 13-16.

GRANT MACEWAN COMMUNITY COLLEGE City Centre Campus, 497-5082. •Minerva: Fall Semester History Series—for adults 50+. •497-5188. Bachelor of Applied Human Service Administration. •497-4087. FREE two-hour workshop: A Money Plan...in 5 Easy Steps.

THE MARKETPLACE ART SCHOOL Westmount Shopping Centre. Individual and group classes in acrylic, oil, pastels, and wood carving. Drop by for information.

MENNONITE CENTRE FOR NEWCOMERS 424-7709. Contact Jump Start at the Community New Ventures Business Centre. If you are 18-29 yrs of age and have a good business idea. •424-7709. Engineer or engineering techs from other countries join in an Engineering Tech Integration Project for civil and mechanical field, starting Sept.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. THU 19 (7-8 pm)-FRI 20 (2-3 pm): Take the Terror out of Technology.

STAGE POLARIS 7114-98 St., 432-9542. Stage Polaris Academy of Drama is taking registrations for their fall and winter classes. Fall classes start Sept. 11 and run until Dec. 16. Winter term starts Jan. 8, 2000-May 11, 2000. For ages 4-104 yrs old.

VIPISSANA MEDITATION Edie or Robert, 477-8770. Vipassana Meditation course as taught by S.N. Goenka. Sept. 2-13. Info @ 222.dhamma.org.

education

Taiwan is short of teachers. Degree/Certificates helpful but not essential. Call Jim @ (780)498-5563.

games for sale

N64 Games for sale! Cruisin USA - \$25 SouthPark - \$65. Both games in excellent condition and less than 6 months old. Call 432-1647. 04/17/22-0905 (3 wks)

help wanted

Alberta's Forests are Burning, endangered species disappearing—make a difference. Canvas for WC2. Please phone Nick @ 420-1001 after 2 pm. 04/17/22-0905 (14 wks)

holistic health services

Zhiqiang Chen Taiji Academy—Munmyan Qigong and Traditional Chen Tai Chi. 19th Generation Chinese Master Joushen Chen. Evening classes Mon-Fri starting Sept. Ph: 413-0454. 04/17/22-0905 (14 wks)

instruction

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Call Devon @ 425-3166. 04/17/22-0905 (14 wks)

metaphysical

HAIRSTYLING—PSYCHIC Specials: Cut \$8 up, perm \$30 up, spiral \$40 up, streaks \$20 up, nails \$30 up. Gifted, psychic, leucup, palm, tarot cards, clair, love, relationships, job & up. Taylor's Salon: 10414 Jasper Ave. Free parking. Phone: 425-4824. 04/17/22-0905 (14 wks)

models

Happy Birthday 18! Ladies celebrate your new legal status with a photo shoot and earn some birthday cash\$. We are looking for fresh looking female models, 18-23 for an exclusive photo project. Ph Sarah at 429-7262 or Doug at 970-4772 for info/apply. 04/17/22-0905 (14 wks)

professional services

Cometone Roofing and Construction. Free estimates. Contact Spencer Goodhue. Tel: 434-3439. Cell: 915-0703. 04/17/22-0905 (14 wks)

studio space

Store front studio/apartment space in quiet building, with monitored security system. 9654, 9658 Jasper Ave., also 440 square feet on 2nd floor 466-0070. 04/17/22-0905 (14 wks)

Place your Classified ad in Vue Weekly, fill in the Classified Form or Phone 426-1996 for more info.

Have some extra time this summer?

Give that spare time to a young child in need of a positive role model! The Arbutus Volunteer Foundation works with children and families involved with Children's Services. We are looking for kind, committed, and non-judgmental adults to volunteer 2 hrs/week with a child who needs a mentor and someone to participate in recreational activities with.

For more info contact:
Karin Boyd @ 427-8584. Or e-mail: info@arbutus.westerncanada.com

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musicians wanted

Bands wanted for free 24-track demos-no strings attached Ph Alberta Sound Engineering 454-4370. 04/17/22-0905 (14 wks)

Heavy all/industrial cover act need mtl keyboardist, drummer & guitarist. Rob Zumbie. Nin, Ministry, Sisters of Mercy... Send bio & tape. Pretty Hate Machine. Suite 334-1215 Jasper Ave., Edm., T5K 0L5. 04/17/22-0905 (14 wks)

An experienced DJ needed for heavy rap metal band, mixing, scratching and ambience. Experience a must. Ph Sid 984-4660. 04/17/22-0905 (14 wks)

DIVE seek singer with incredible voice stage presence and writing ability an asset. Ph Nick 988-6364 or e-mail: greg@manicap.com. 04/17/22-0905 (14 wks)

Talented vocalist needed to join bass, drums, guitar, saxophone. Pop, funk, rock, jazz—open creative atmosphere. Paul 422-4448. 04/17/22-0905 (14 wks)

Original band seeks committed drummer. We have the songs and are ready to play. Dion at 451-3934. 04/17/22-0905 (14 wks)

Sonic Keys: Unconventional keyboard player, looking for unconventional project, trip-hop would be nice. Call 450-3575 or Floaty@home.com. 04/17/22-0905 (14 wks)

Sonic guitarist: ru serious about music, need a six string assassin very creative, call 450-3575 or Floaty@home.com. 04/17/22-0905 (14 wks)

Sonic Producer: need a demo, or album recorded? I'll do it for free, no kidding, 100% free, call 450-3575 or e-mail: Floaty@home.com. 04/17/22-0905 (14 wks)

Sonic/Lyricist: Vocalist looking for some serious beats, trip-hop, hip-hop whatever, call 450-3575 or Floaty@home.com. 04/17/22-0905 (14 wks)

Songwriter, seeking drums, bass, vocal, keys. Over 30 songs written. For recording, live project. Style: No oldies, no one over 20. Call Chris 450-3575. 04/17/22-0905 (14 wks)

Vocalist and keyboardist wanted for electronic industrial project. Skinny Puppy, Downland, Frontline. 424-8321. 04/17/22-0905 (14 wks)

Acoustic guitarist seeks musicians to fill out instrumental group with a worldbeat sound. Ph: Martin @ 454-0364. 04/17/22-0905 (14 wks)

Bassist, 37, would like to gig with such material as Judas Priest and Van Halen. 986-2940. 04/17/22-0905 (14 wks)

Hard rock band Centreage seeks versatile lead vocalist. Call Dave 425-3231. 04/17/22-0905 (14 wks)

Singer for established (four years) contemporary acappella group. Tenors & female singers only. Call 489-0136 to set up audition. 04/17/22-0905 (14 wks)

Experienced female vocalist looking for drums, bass, guitar players to start blues/rock band. Ph 486-5088 Renita or live message. 04/17/22-0905 (14 wks)

Attractive highly motivated female vocalist wanted for working band. Ph Chris: 425-2418 or Clay/Jason 432-4240. 04/17/22-0905 (14 wks)

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Charms to savage the soothed breast

Dear Sasha: Does music in the background help to enhance lovemaking in most couples? I have a habit of playing loud classical music just before I start making love to my girlfriend. Last night I put on Hector Berlioz before beginning the amorous overture. She was suddenly very irritated and told me to stop the music. She said music during lovemaking has always bothered her, though she never told me this before. What should I do? Classical music inspires and arouses me at the same time. —TERENCE

Dear Terence: Berlioz, eh? I dunno, that "Marche hongroise" from *La Damnation de Faust* ain't exactly Barry White, if ya know what I mean... Perhaps your girlfriend feels that this is part of some routine that you've established over time; maybe it seems contrived to her. Maybe she imagines you making love to other women using the same suave tunes.

For example: I was smooching with this lad once, and he put on a mixed tape. Three songs into it and it was clear that he had created it for the sole intent of wooing chicks. One immediate indication was the presence of the Afghan Whigs and Sarah McLachlan. Ick! How many women had he gotten into bed with this misbegotten creation? Were his physical gestures choreographed to the music? Maybe you could compromise by asking your girlfriend if she likes any particular music, and if she does, going out and choosing something together; then she'll know it's not a routine.

The 411 on 1-900

Dear Sasha: For the last two years, I've been going on telephone chat lines, where guys have told me I have a very seductive voice. They also seem to enjoy the phone sex; I have regulars begging me to make them cum. I figure I might as well get paid for what I'm doing, and I'm curious to know how I can get a job on a 1-900 number. Also, I'm 17, and I'm wondering if that would be a problem getting employed. —ORGASMA

Dear Orgasma: Not "phone sex," darling—the proper terminology, as relayed to me by a slightly snooty employee, is "phone mate." Yes, being 17 does pose problems—namely, you're underage and not qualified to make your own decisions about what you can and cannot do in regard to your sexuality. In fact, even pretending you're 17 is a no-no at some places. However, you asked for information and the least I can do is provide you with some details.

The first thing one agency does is set you up with a test call. If you pass, you send them a photocopy of your social insurance card and a photo id with proof of age. This particular agency patches calls through to your house, without revealing your location or number to the client. You get paid eight bucks a call, or ten if a client calls back and specifically asks for you.

"We're not monitored, so if you want to play that you're 14, you can," said one female manager. "What I don't know doesn't hurt me." Other agencies are more strict. "When I was a phone ho," says Lavendar, "we were absolutely not permitted to pretend we were under 18. We were monitored. Everyone is. You never know who's calling to check up on you." Lavendar made about \$125 for an eight-hour shift, and she worked at two agencies located in offices.

I had an experience with one such agency, where I called up one lonely night to reach out and touch myself and was connected with Leslie. When I tried to get her to talk dirty to me (I often like the bossy type, and was interested in a little rough business) she turned the conversation to lighter subjects like her new boyfriend Chad. Ten confusing minutes and \$30 later, I was left hangin' on the telephone with not so much as a damp spot in my dainties. "There's a real art to keeping someone on the phone this way," says Lavendar. I'll say—the art question is usually referred to as the con. I've had more titillating conversations about shoe shopping.

If the shoe fits, buy it

Dear Sasha: I have the biggest shoe fetish. I know that this isn't the most uncommon sexual fixation, but I can't even get off with my girlfriend unless she's wearing a pair. I focus more on them than I do on her. That isn't normal, is it? —MIC

Dear Mic: No, it's not normal. Yes, you're a big frigging weirdo. Feel better? Moving right along...

I once had a relationship with a shoe hound and occasionally it worried me that it was my footwear he was gaga for and not me. Nevertheless, my prickly little ego was smoothed over by the fact that he shelled out thousands of dollars over the course of our relationship and I've got the Joan and Davids to prove it.

I'm sure your girlfriend could get through any uneasiness she may feel over your fixation with a monthly pilgrimage to Browns. What you've got to remember is that sex is not all about you all the time. Your girlfriend is doing you a favour by fucking you in heels (I'm just assuming it's heels, could be billy boots for all I know) and although it may make her feel—Feminism 101 term alert—"objectified," she does it because she knows you dig it. She may or may not like it. Whatever the case may be, don't forget to indulge her fantasies as well. Ask her if there's anything she likes, and get down on it. (Or on her, if that's her fetish...) ●

Classifieds

Deadline for classified advertising is 3:00 p.m. Monday before publication

suites for rent

Studio apt. U of A area/basement suite available immediately on Sept. 1st. Shared washer/dryer, cable included, free parking stall. Close to bus route. \$285.00/mo plus 1/5th share of utilities. 434-1945. no 56/019

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- City: _____ Prov: _____
- Code: _____ Phone: _____

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volunteers

The Arthritis Society require volunteers SAT 4 and SUN Sept. 5 at Churchill Sq. to help with special events, track support, awards, and tear down... for the Street Theatre 99

Volunteer tutors for adult literacy courses. Info call: Prospects Literary Association 421-7323.

Lovers of Arts & Culture wanted to volunteer shifts. Call Edmonton Arts Council, 424-2700

The Arbutus Volunteer Foundation is looking for caring and committed adults to volunteer with families in need of support. Be a mentor, tutor, parent aide during 2 hrs/week. High-need areas include north Edmonton and Millwoods. Call Karin Boyd for info at 427-8564.

WANT TO GET SOME REALLY IMPORTANT PHONE CALLS? Edmonton's only 24 hr Distress Line answers over 2,000 calls a month from people in need, and we need your help to ensure those calls are answered. We volunteers: *excellent training in communication skills *crisis and suicide intervention *an opportunity for a rewarding and satisfying experience. Next training starts Sept. 14. For more info call The Support Network Volunteer Program at 482-0196.

Edmonton Meals on Wheels: Do you have hours, around noon hour, one day a week to deliver meals for this worthwhile service? For more information, contact 429-2020.

FREE BIKE REPAIR: We are organizing a free bike repair day & bike sale for residents of the city. We need donations of old bikes, bike parts, as well as more volunteers. For more info, or to make a donation, call Ted at 477-4242.

Our volunteers have said "My only regret is I didn't join this program earlier!" Talk about Canadian lifestyle & culture, help a new immigrant practice English. The New Neighbours Program Edmonton Immigrant Services Association. Dulari, 474-8445.

ESL TUTORS NEEDED: Volunteers to help English to adult immigrants, daytime, one-on-one for 3 hrs, once a week small groups. Onsite provided. Call Heather 424-3543.

BUS & SHOPPING TRIP: Introduce immigrants to the transit system, stop at a local grocery to assist with shopping. Day/twice, 2 hrs. Phone Heather 424-3545.

help wanted

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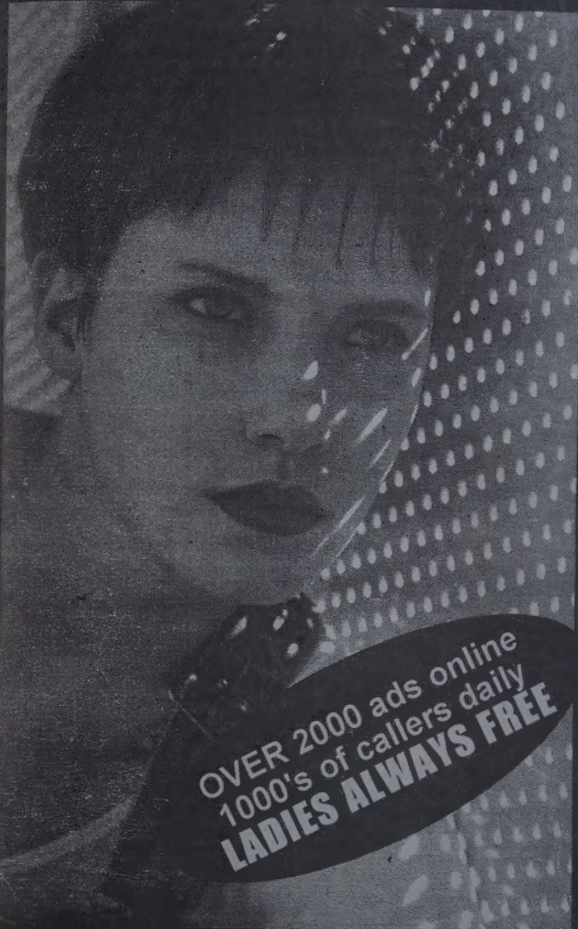
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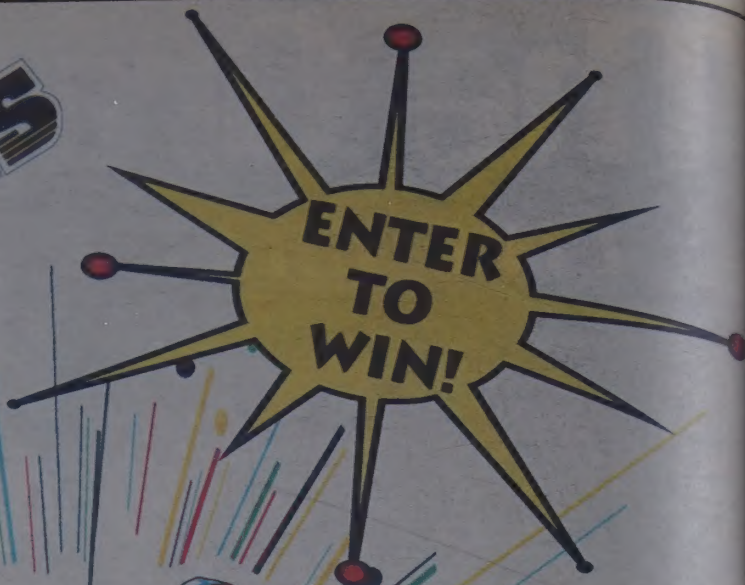
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